Klassiker der Gitarre

Studien- und Vortragsliteratur
aus dem 18. und 19. Jahrhundert

Band 5
(Oberstufe)
Herausgegeben von Ursula Peter

Classics of the Guitar

Studies and performance material
from the 18th and 19th centuries

Book 5
(Advanced stage)
Edited by Ursula Peter

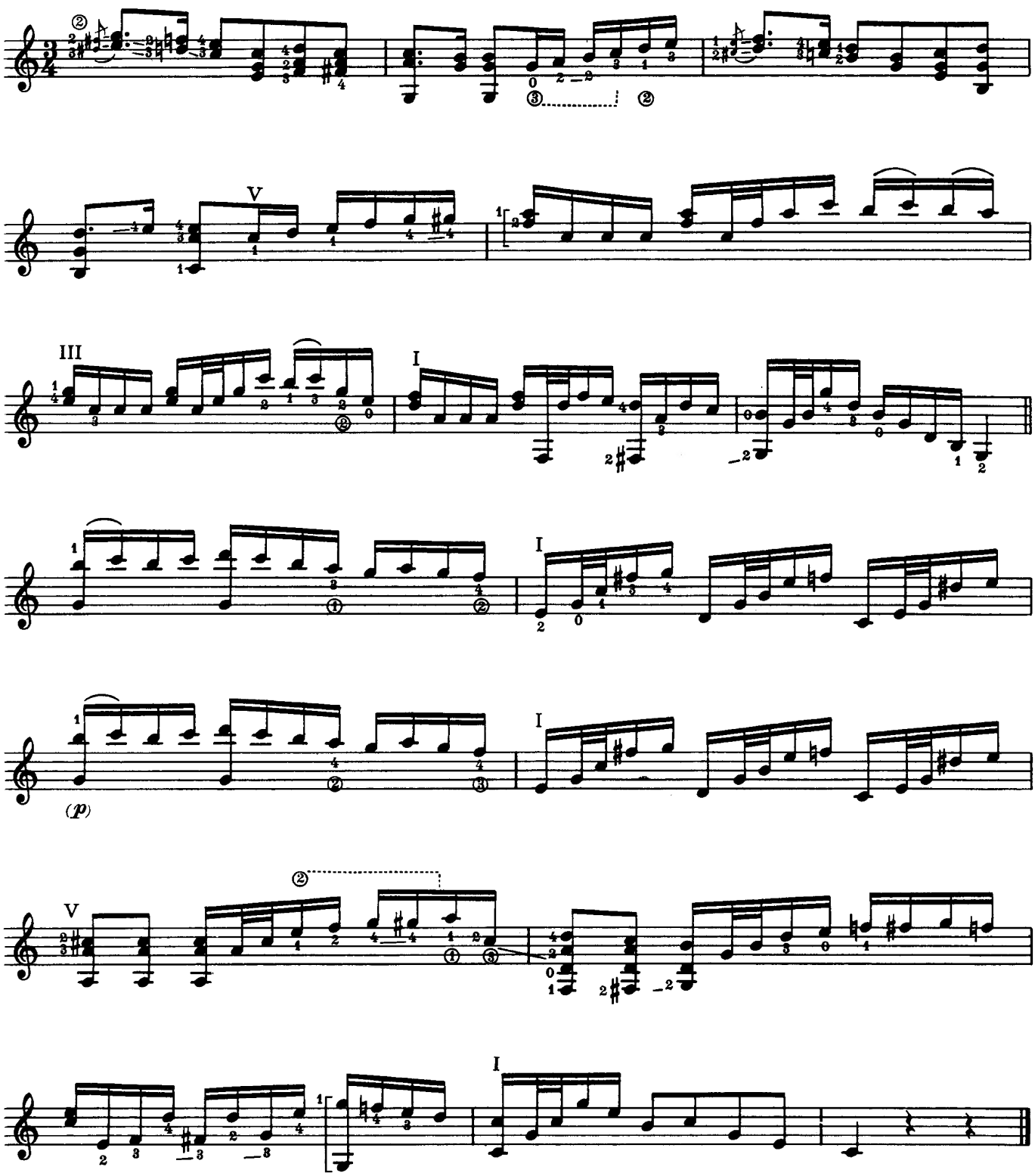
VEB DEUTSCHER VERLAG FÜR MUSIK LEIPZIG

Zwei Menuette

(Two Minuets)

1

Nicolò Paganini



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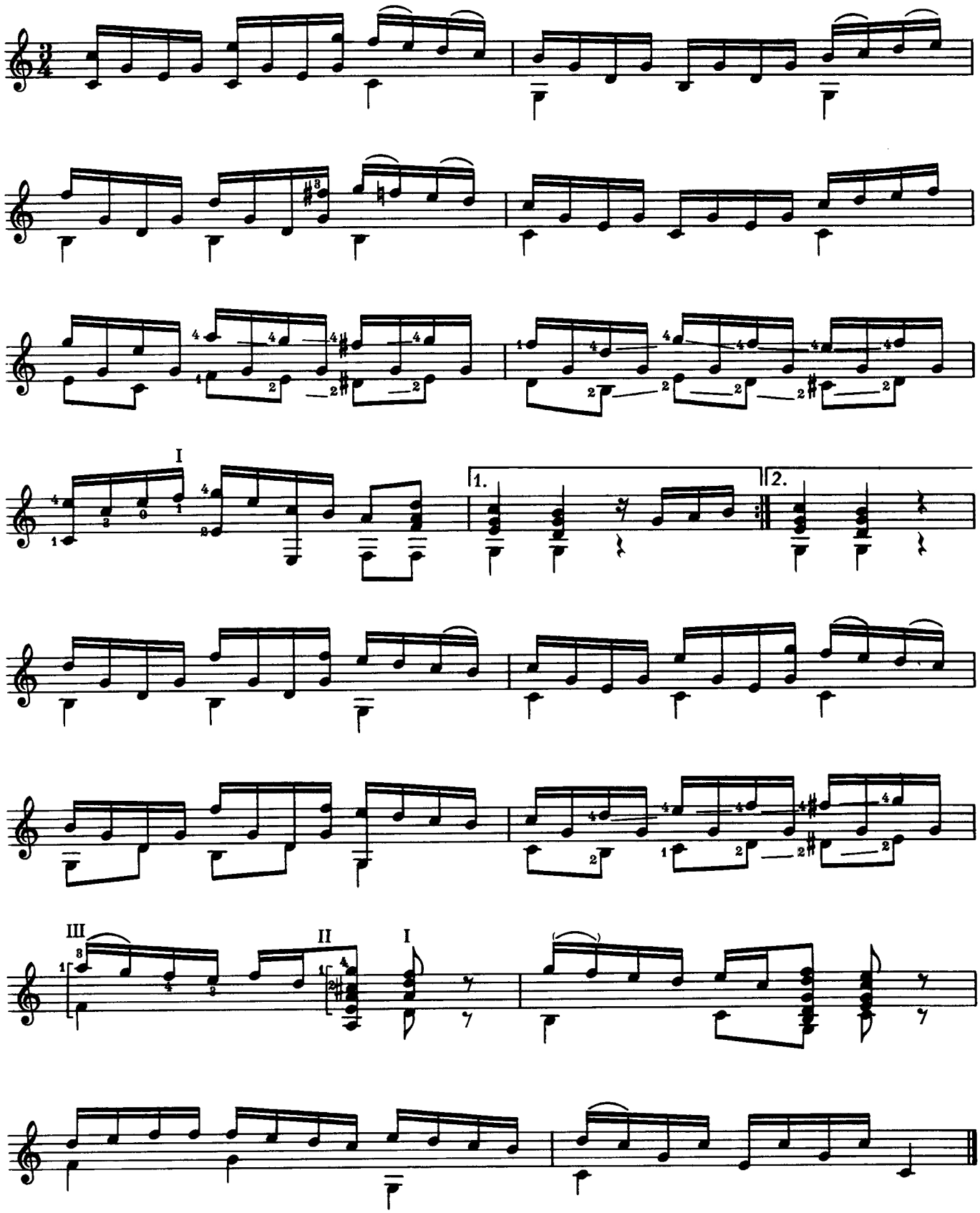
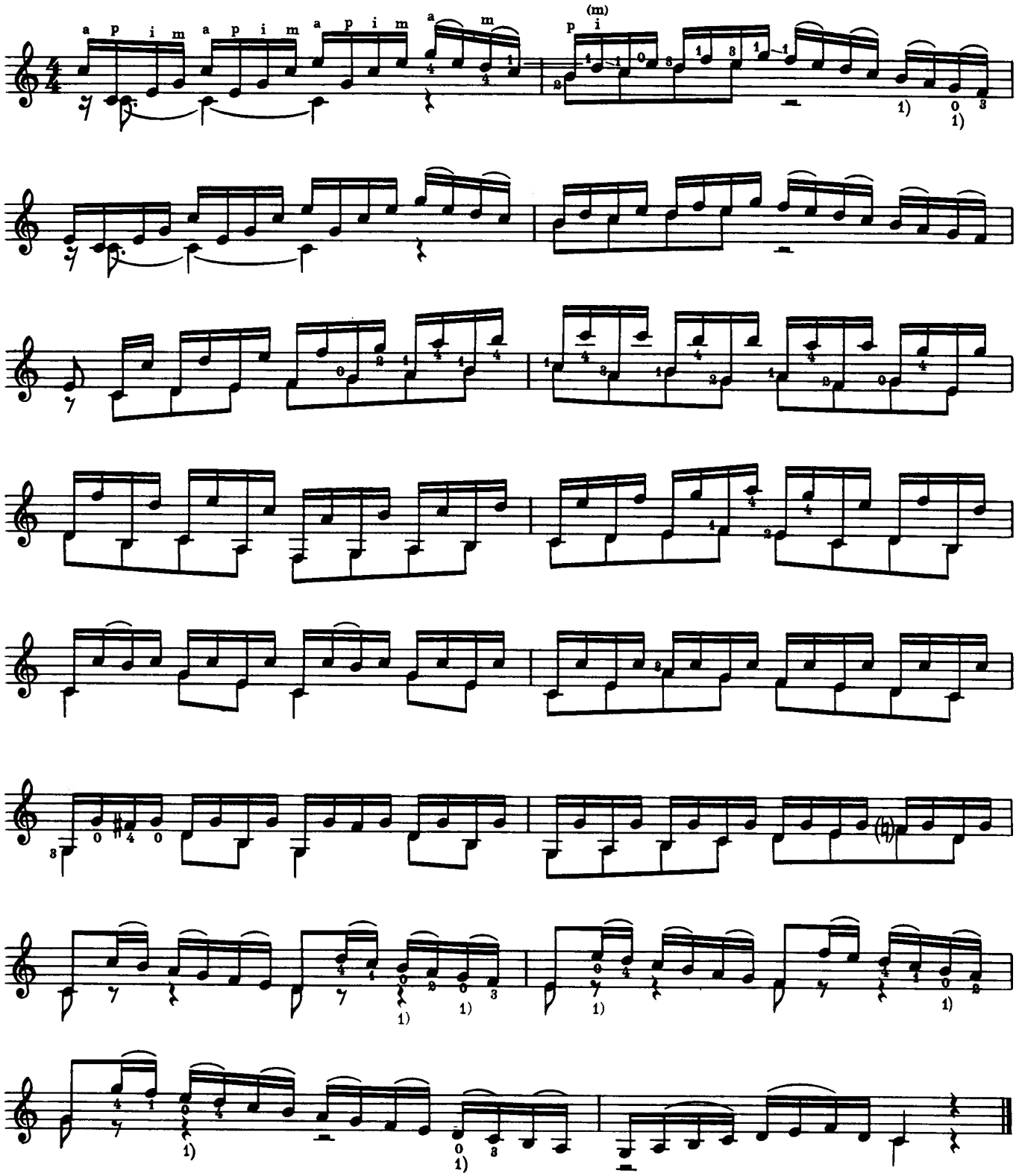


Sechs Präludien
(Six Preludes)

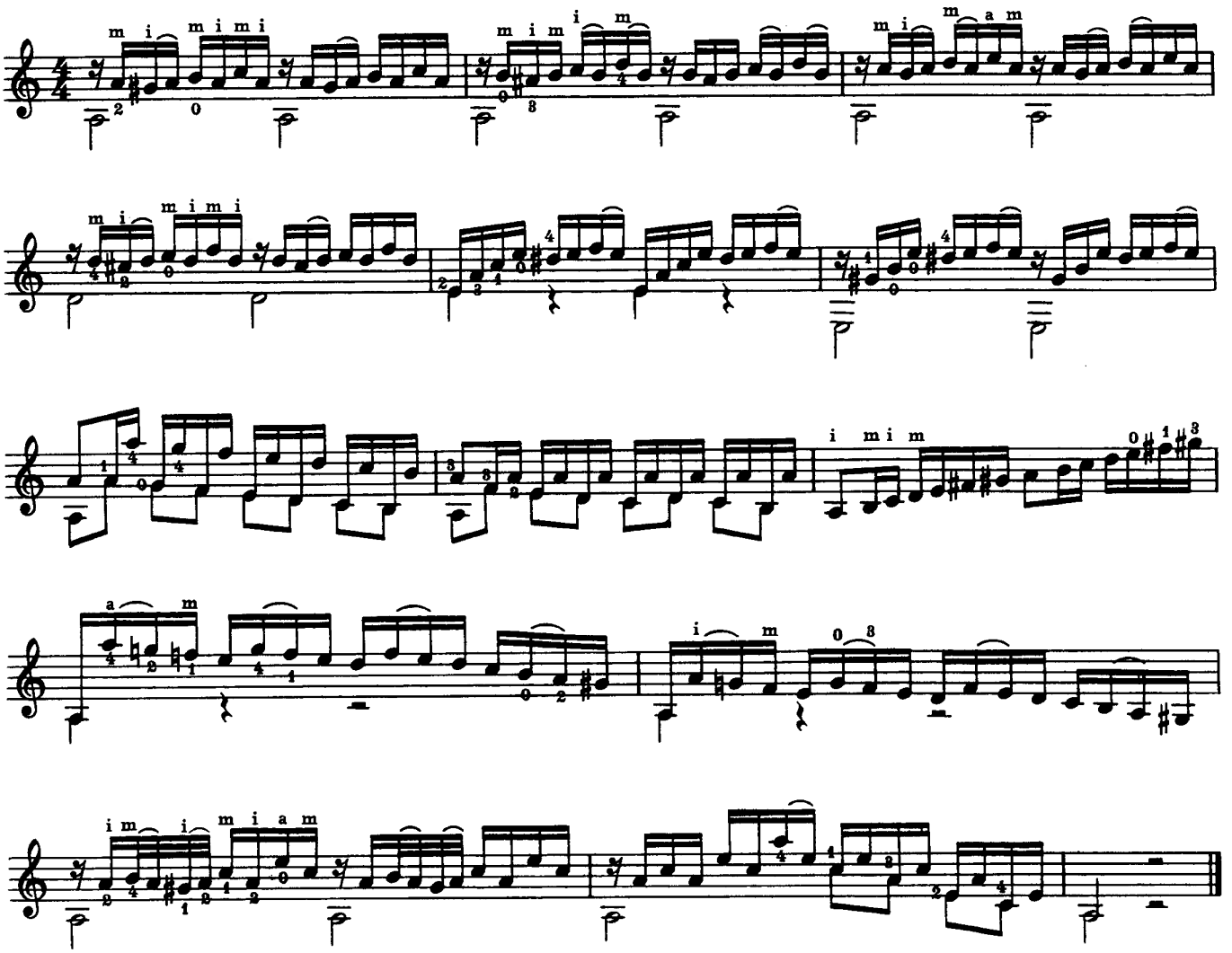
1

Ferdinando Carulli



1) „Schwingungsbindungen“ / *“vibrating slurs”*

2



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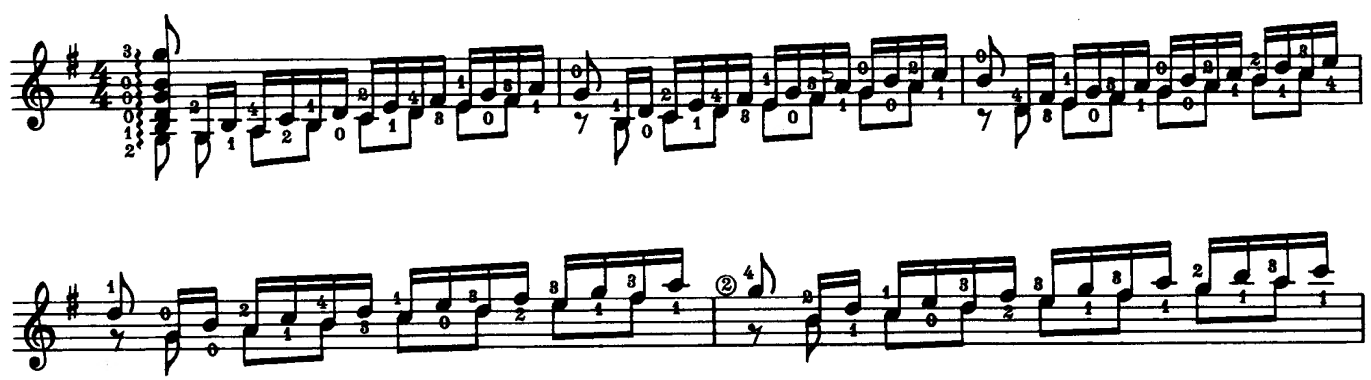

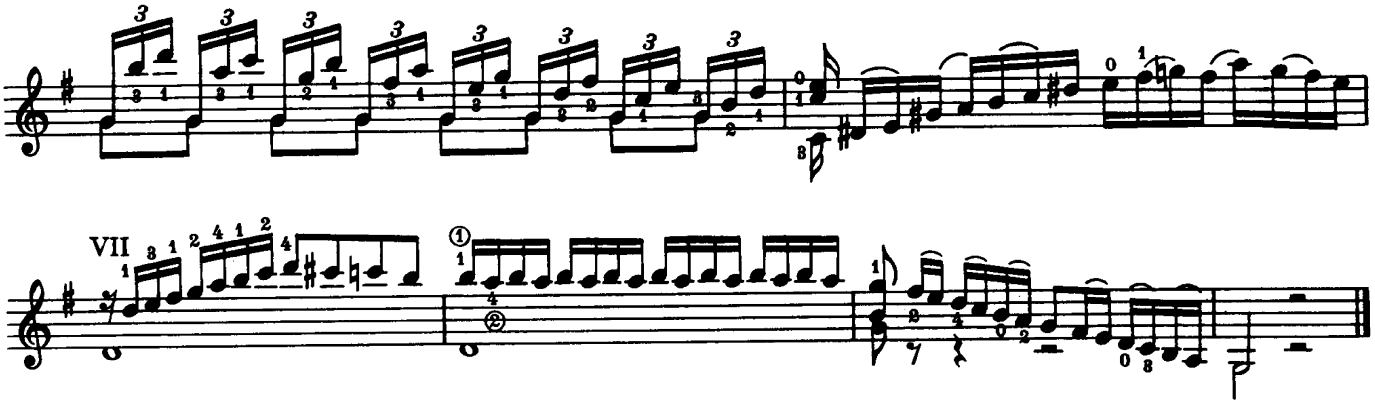

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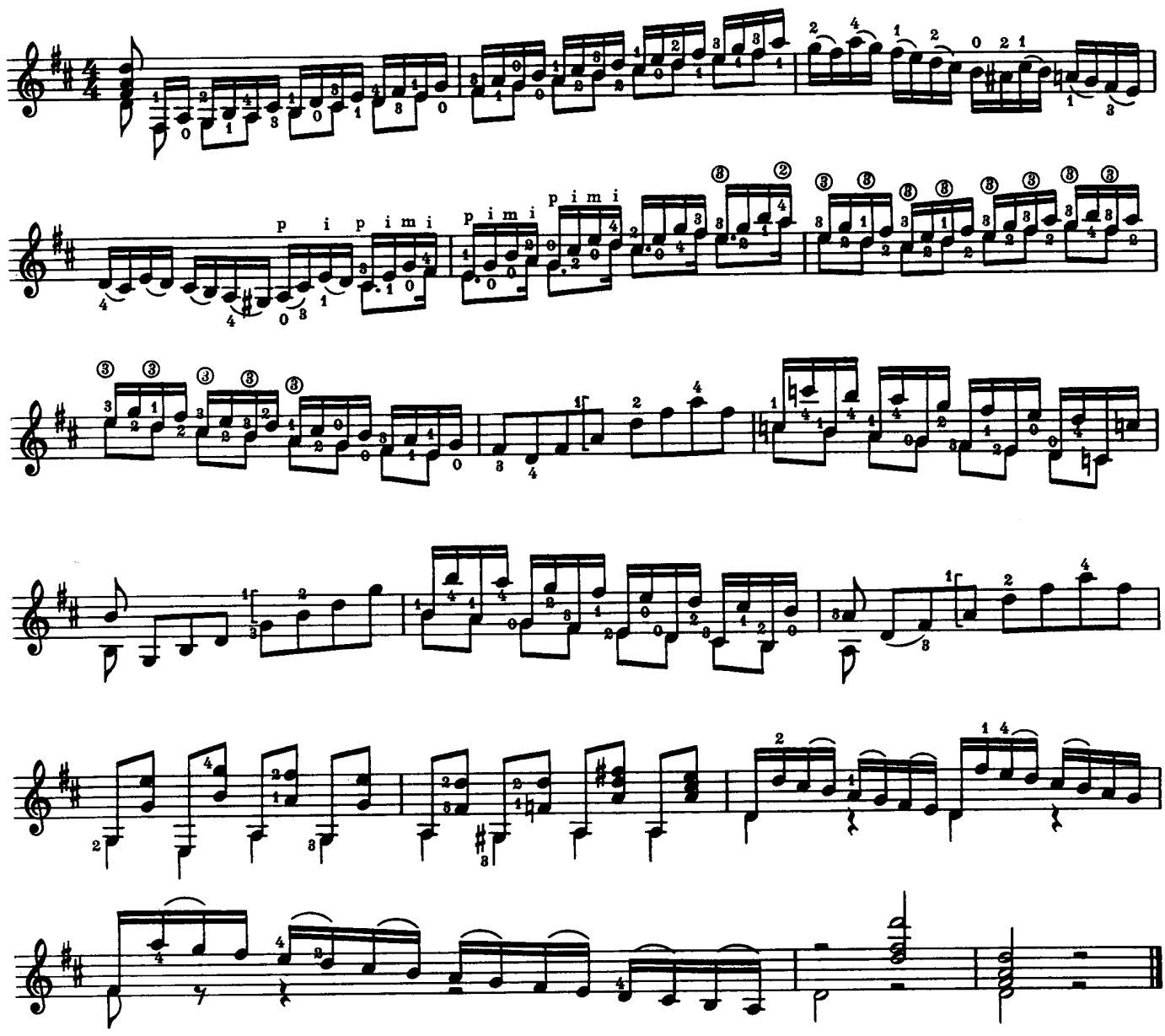

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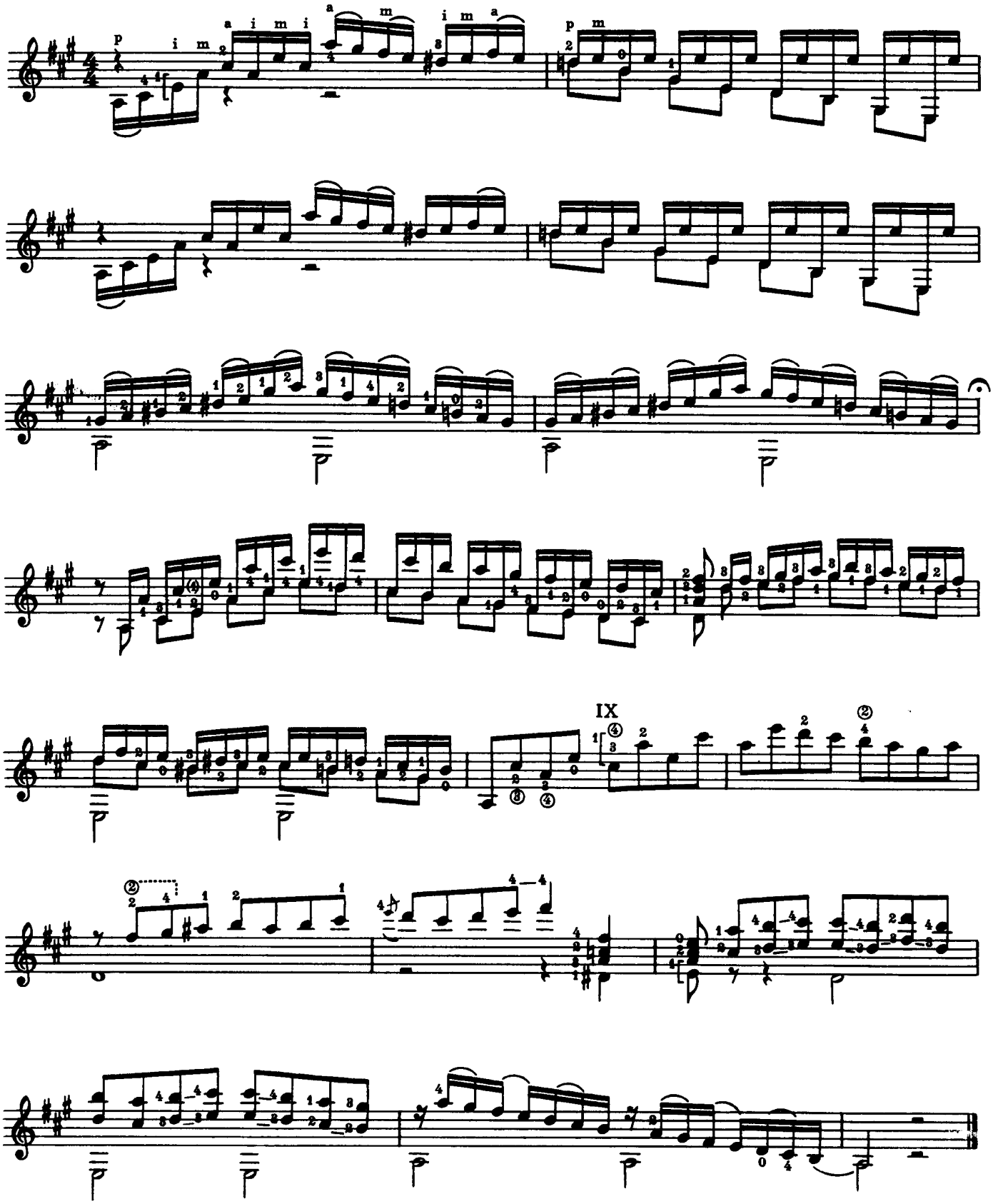

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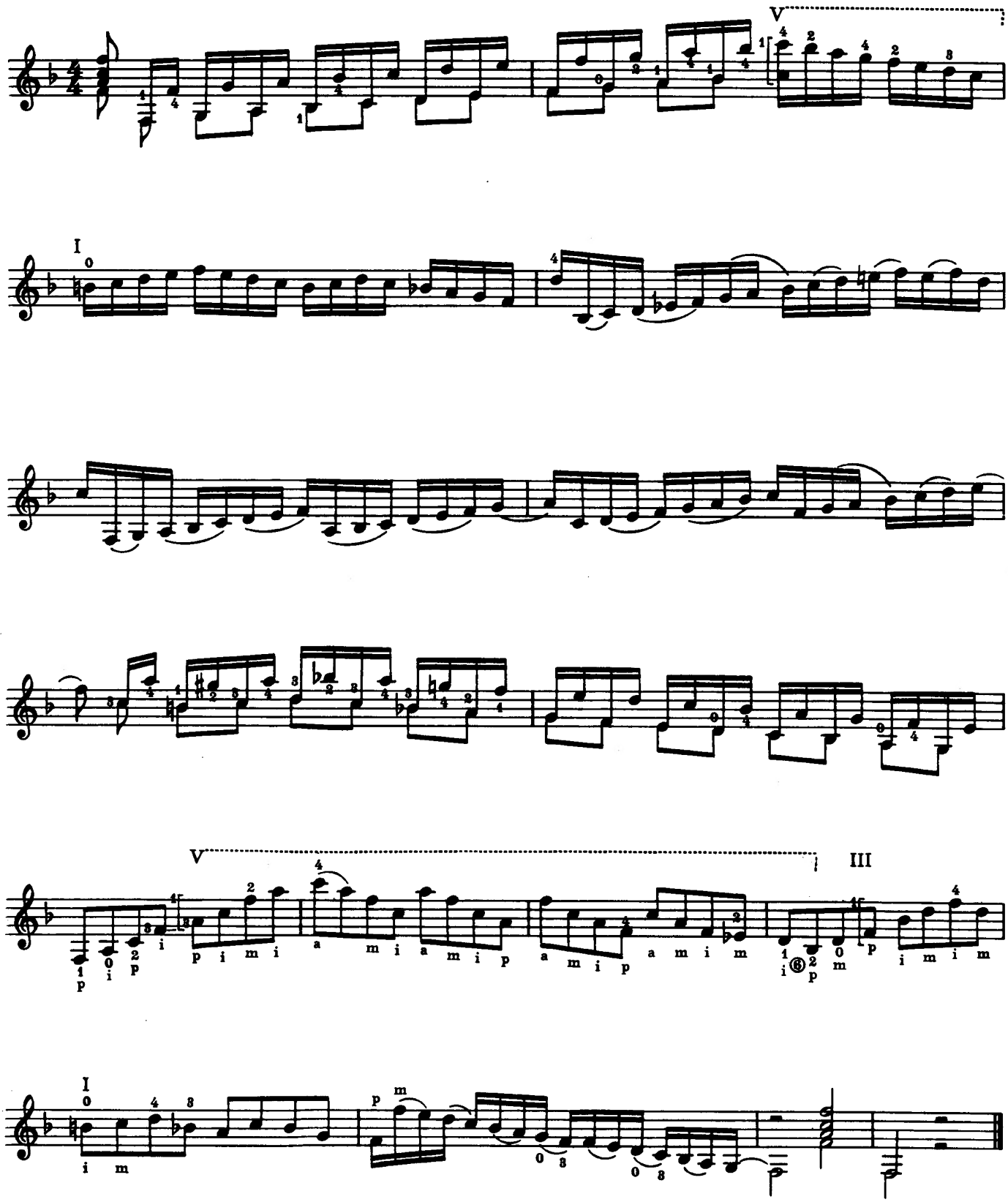
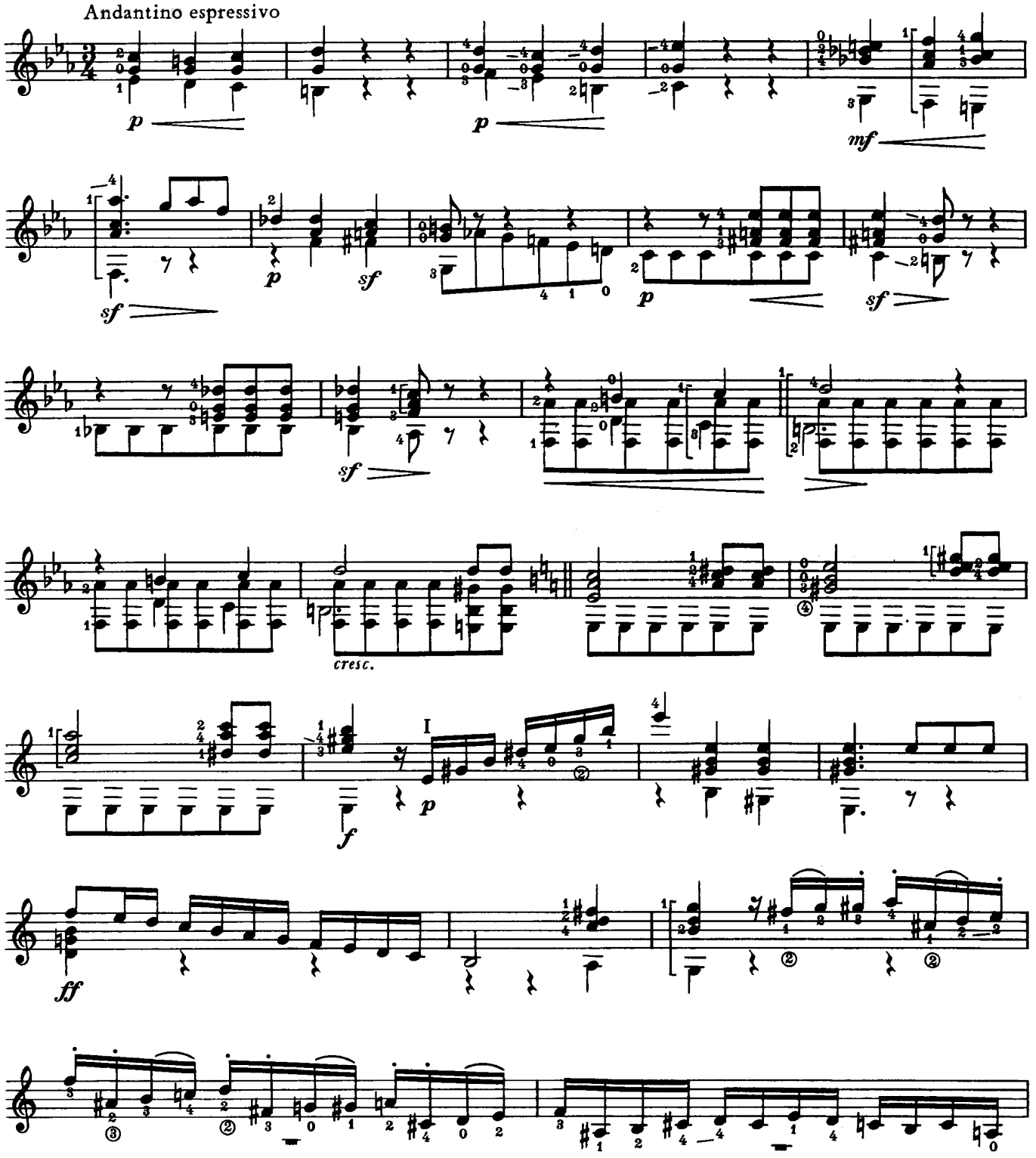


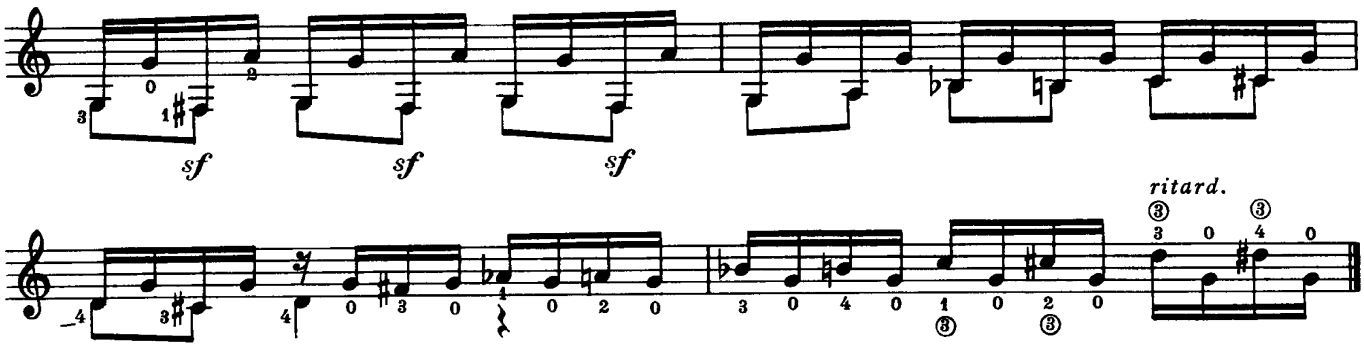
Variationen für Gitarre

(Variations for Guitar)

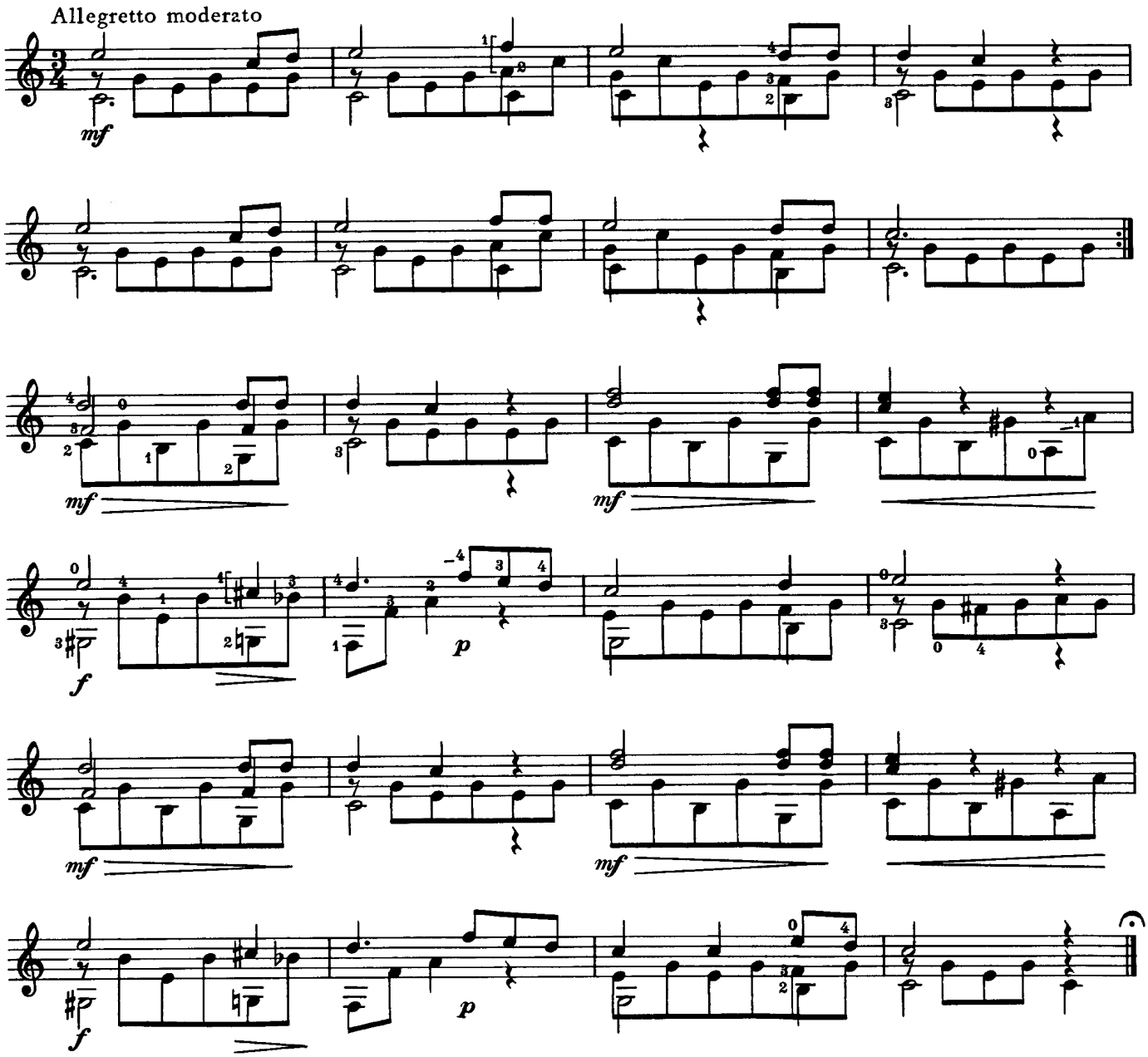
Introduction

Mauro Giuliani
op. 105

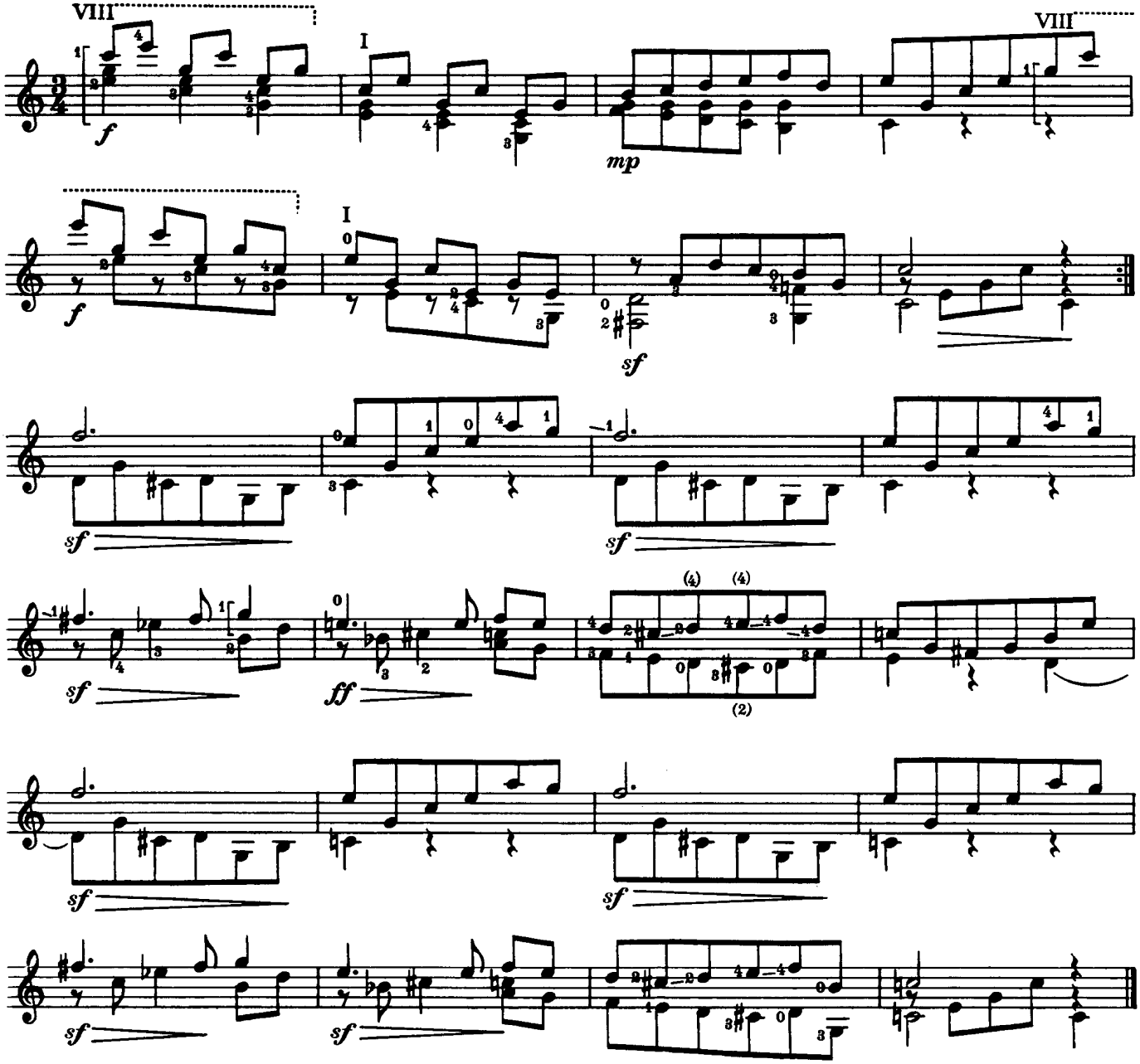




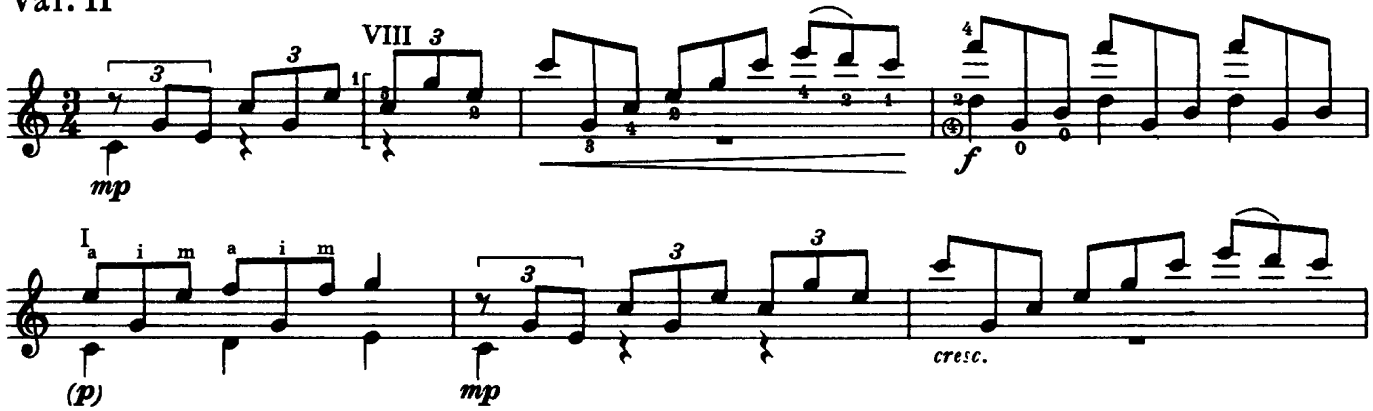
Thema

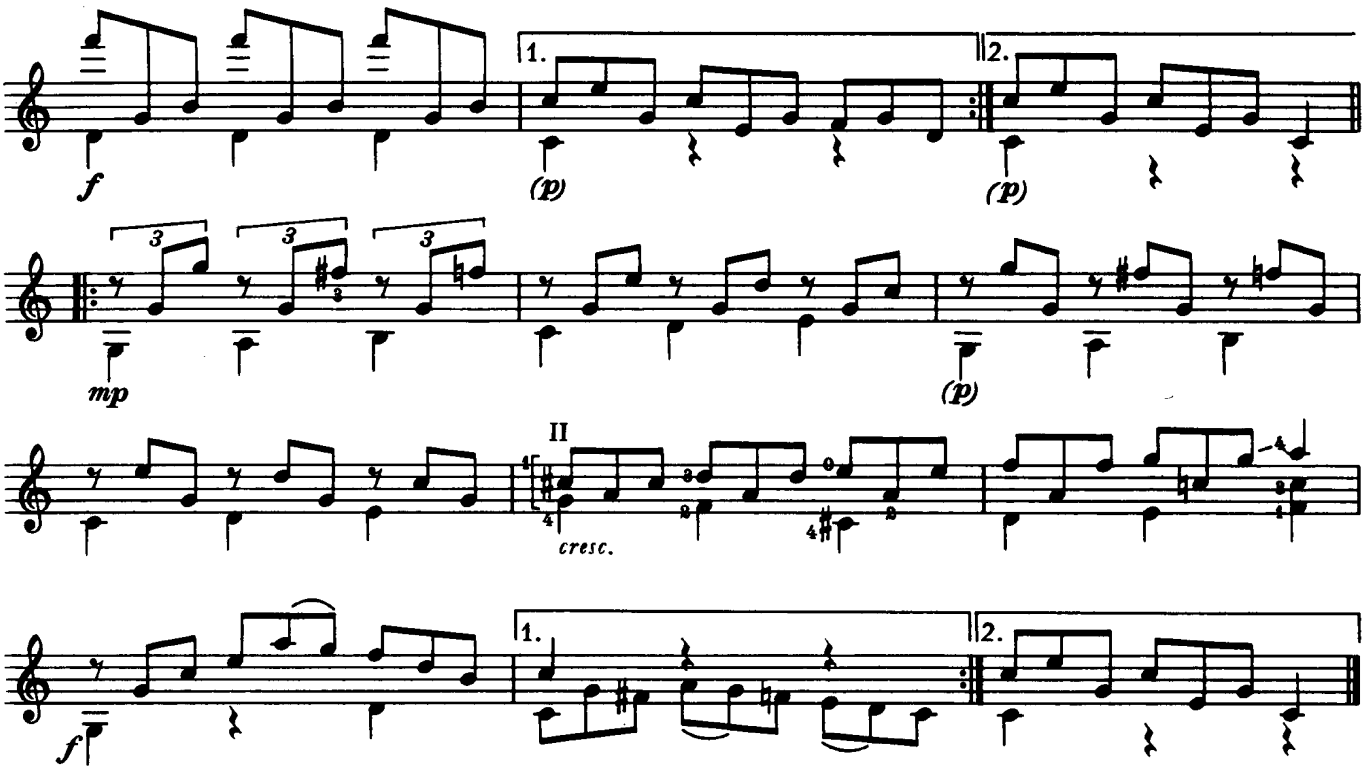


Var. I

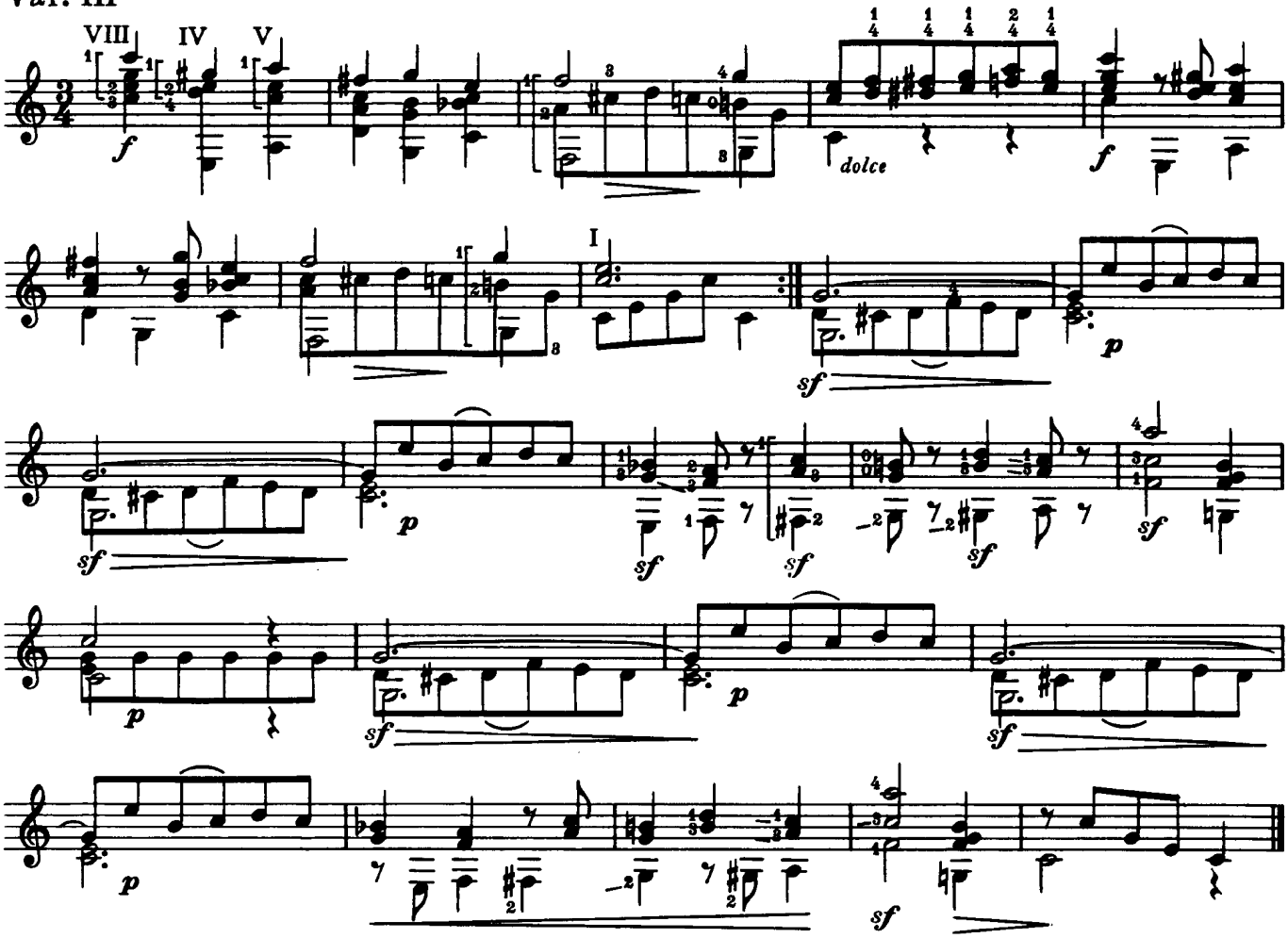

VIII
I
VIII
mp
I
sf
sf
sf
sf
sf
ff
(4) (4)
(2)
sf
sf
sf
sf

Var. II

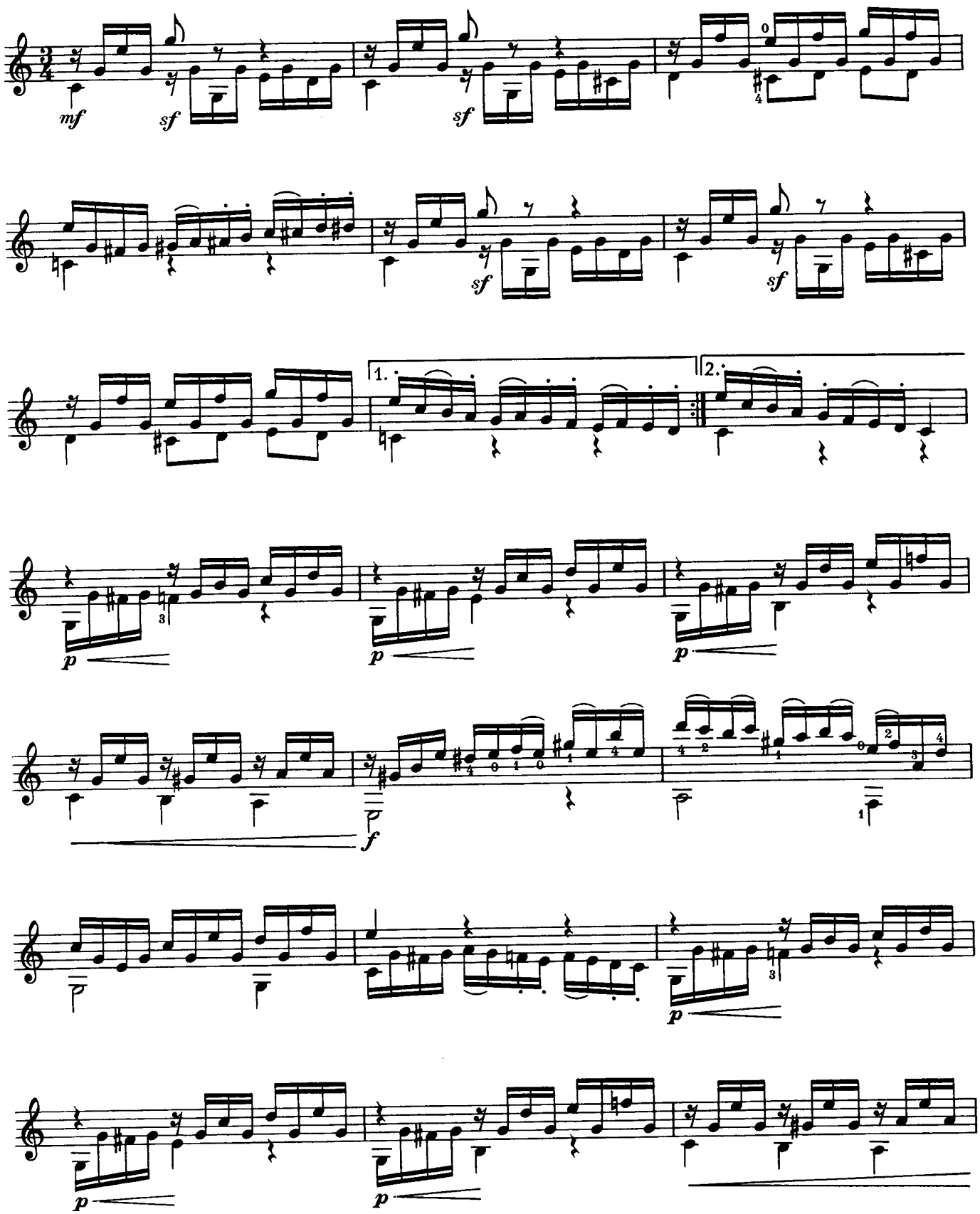

VIII 3
mp
f
I a i m a i m
(p)
mp
cresc.

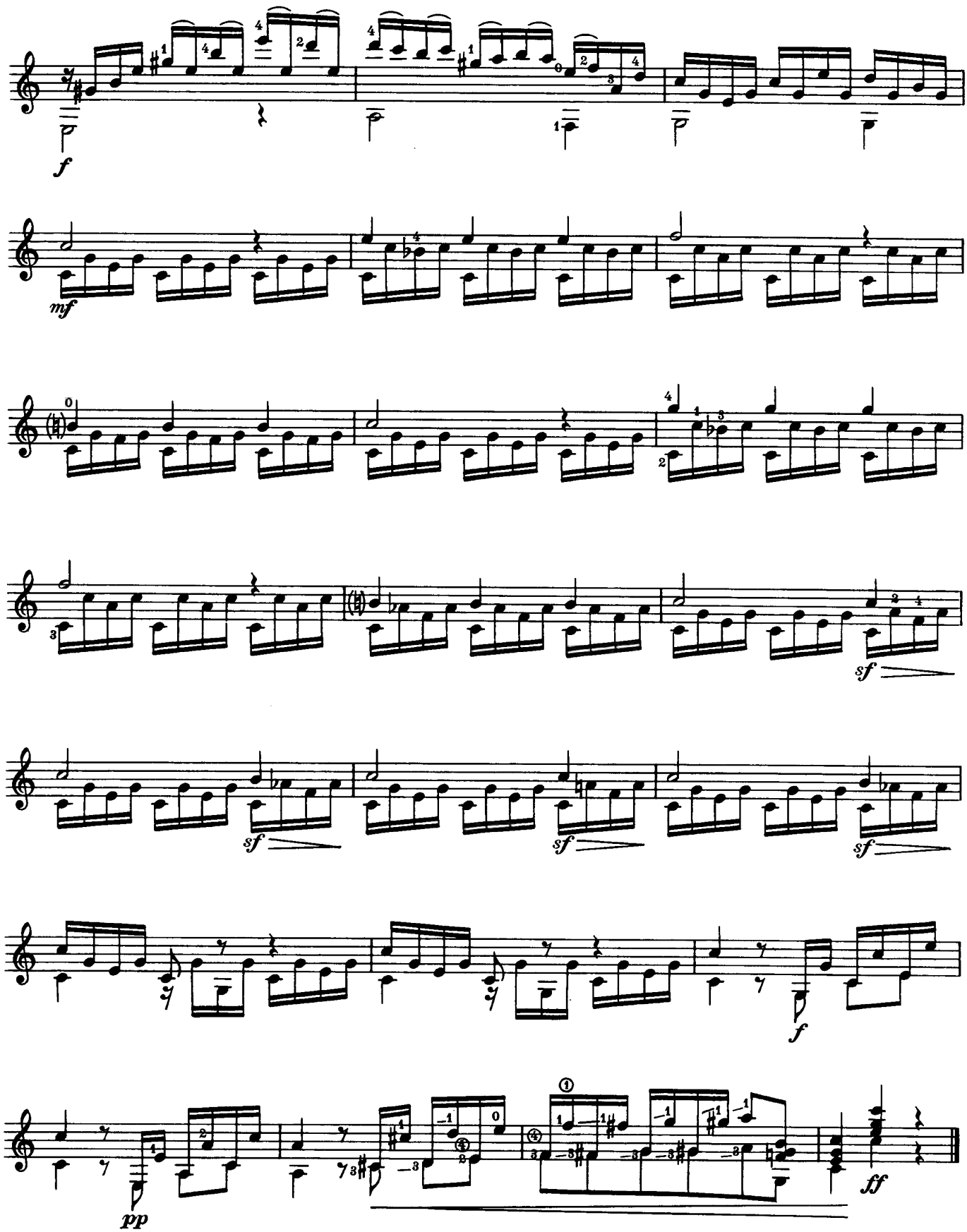

1.
2.
(p)
(p)
mp
(p)
II
cresc.
1.
2.
f

Var. III


VIII
IV
V
f
dolce
f
I
sf
p
sf
p
sf
sf
sf
sf
p
sf
p
sf
p
sf

Var. IV



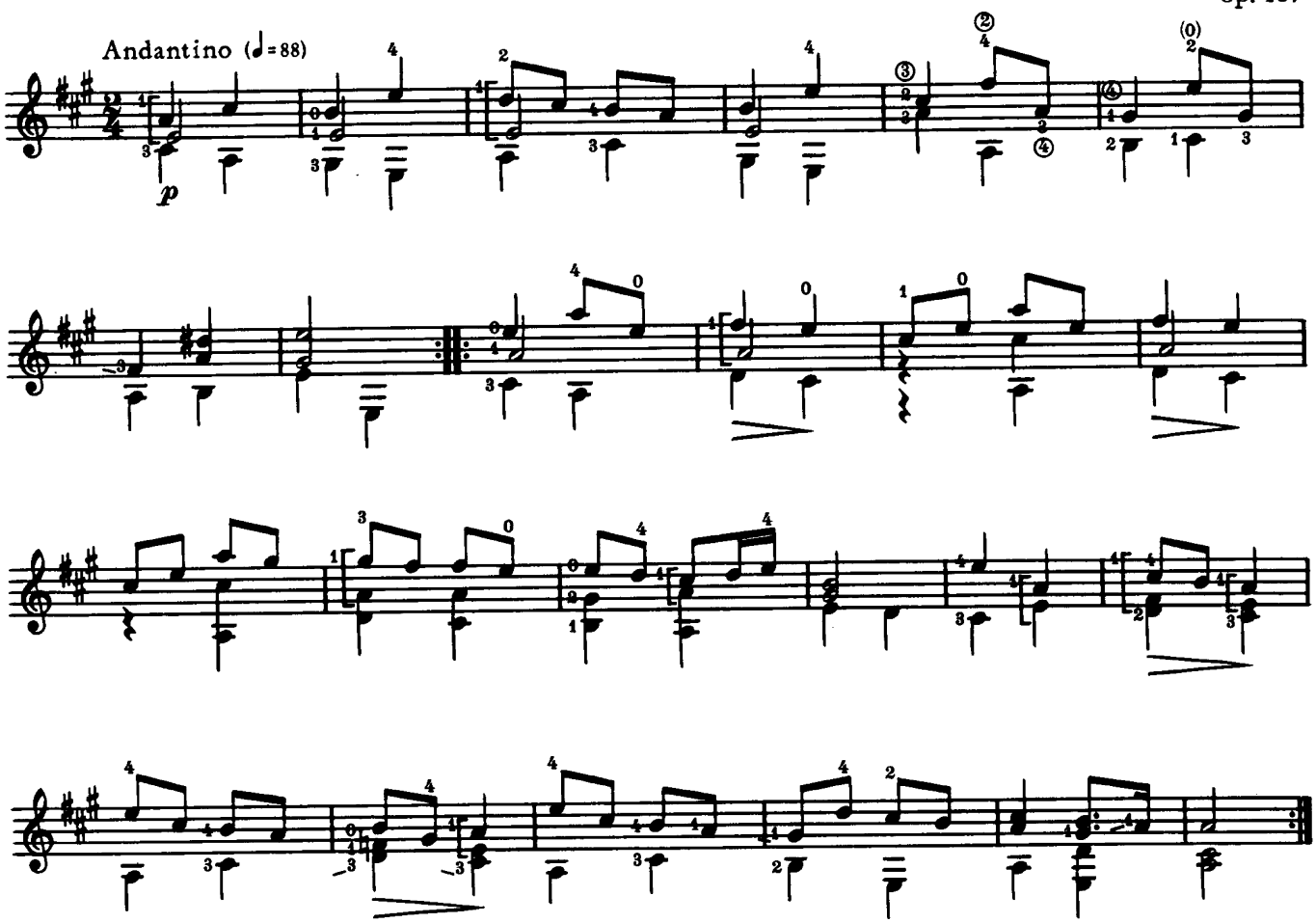

f
mf
sf
sf
sf
sf
f
pp
ff

Variationen über ein Thema von Georg Friedrich Händel

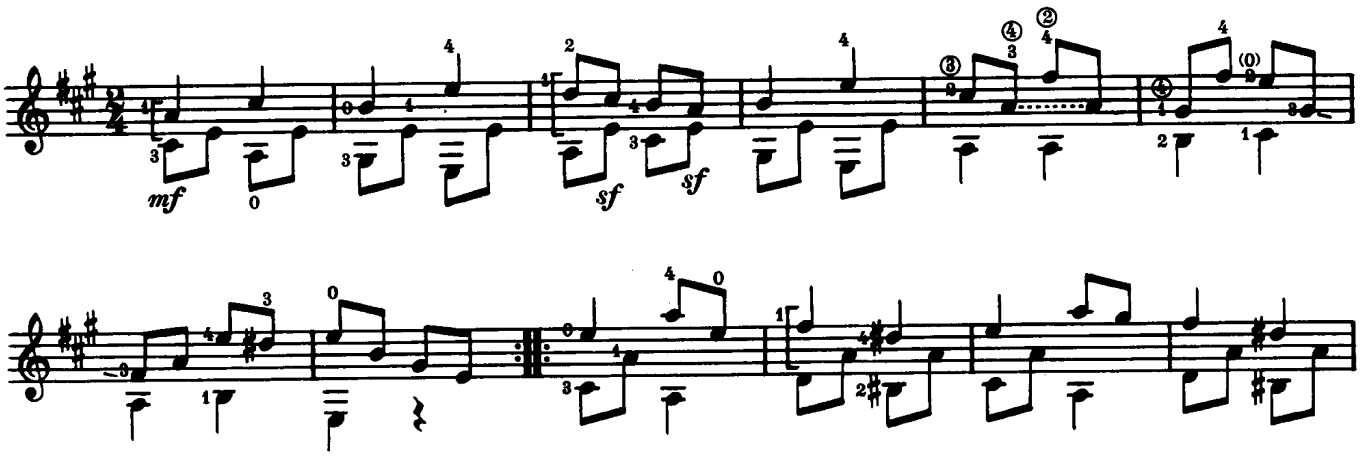
(Variations about a theme by Georg Friedrich Händel)

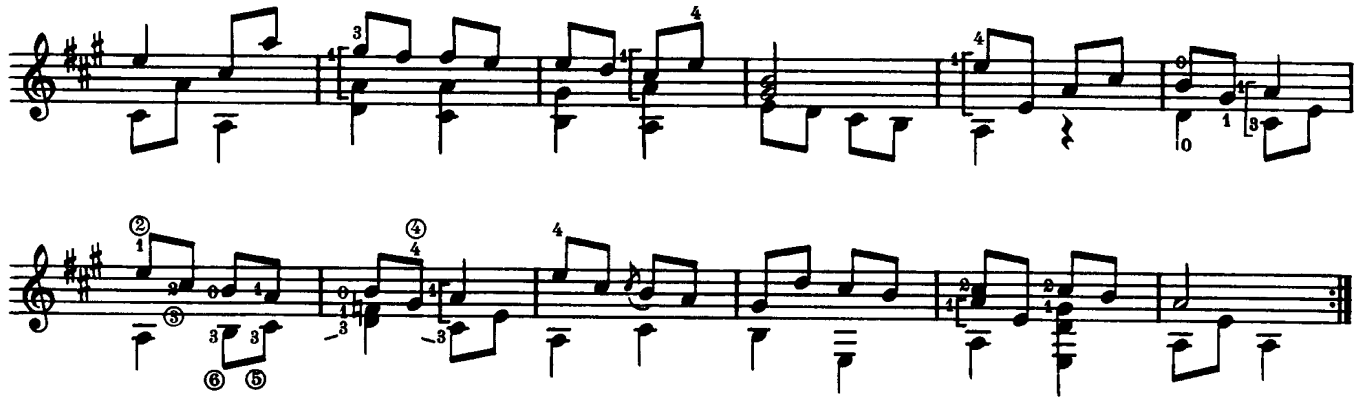
Thema

Mauro Giuliani
op. 107

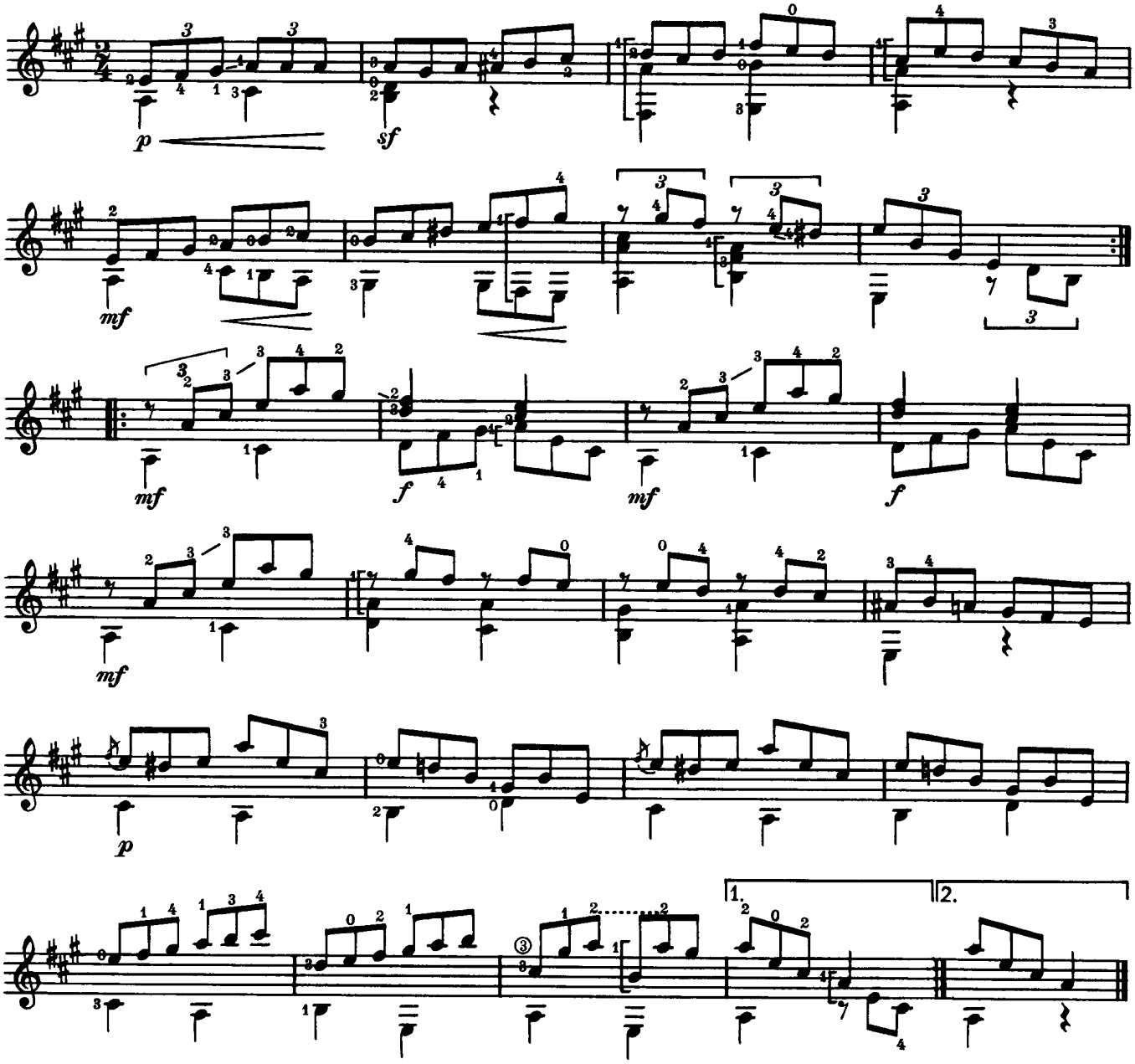


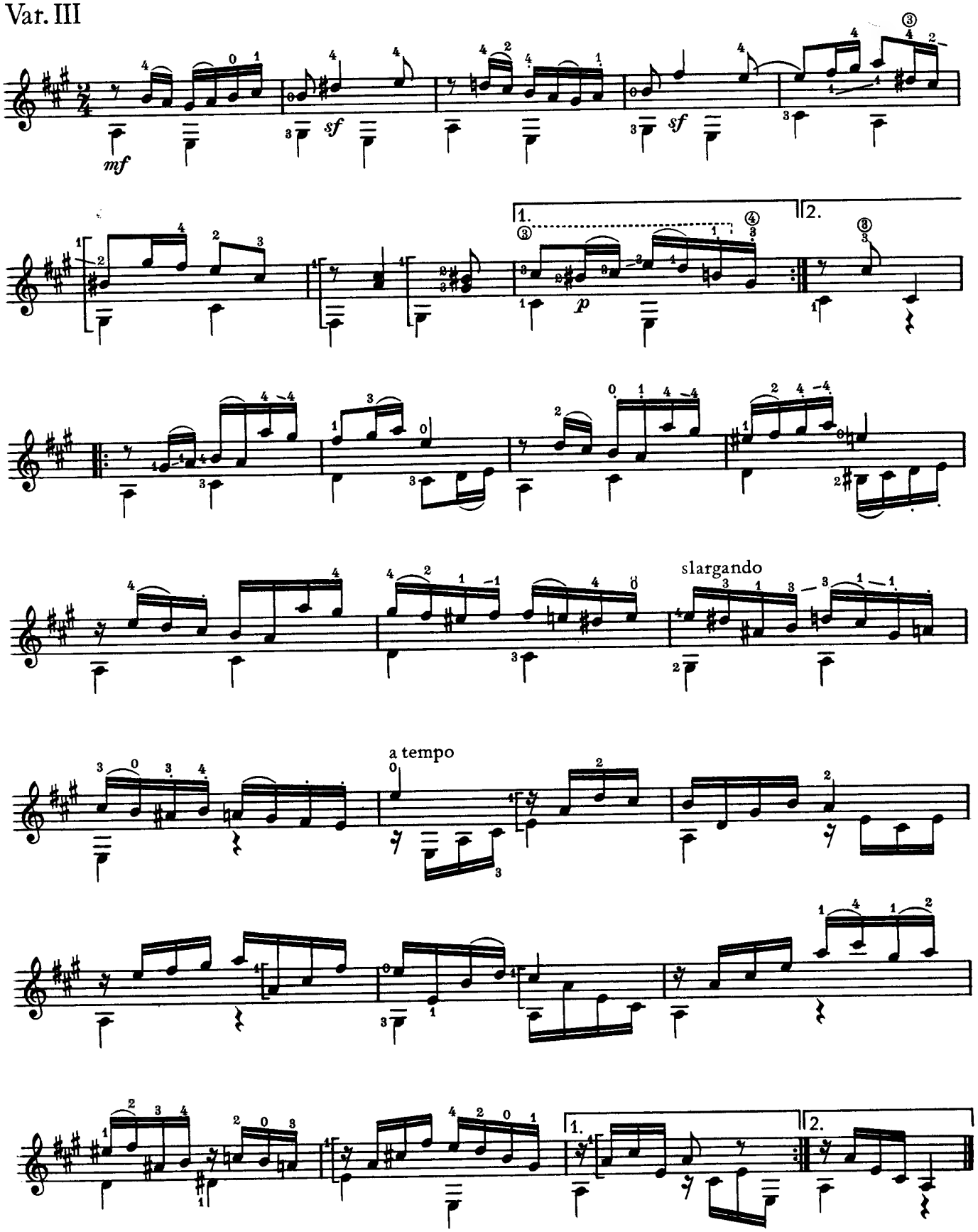
Var. I



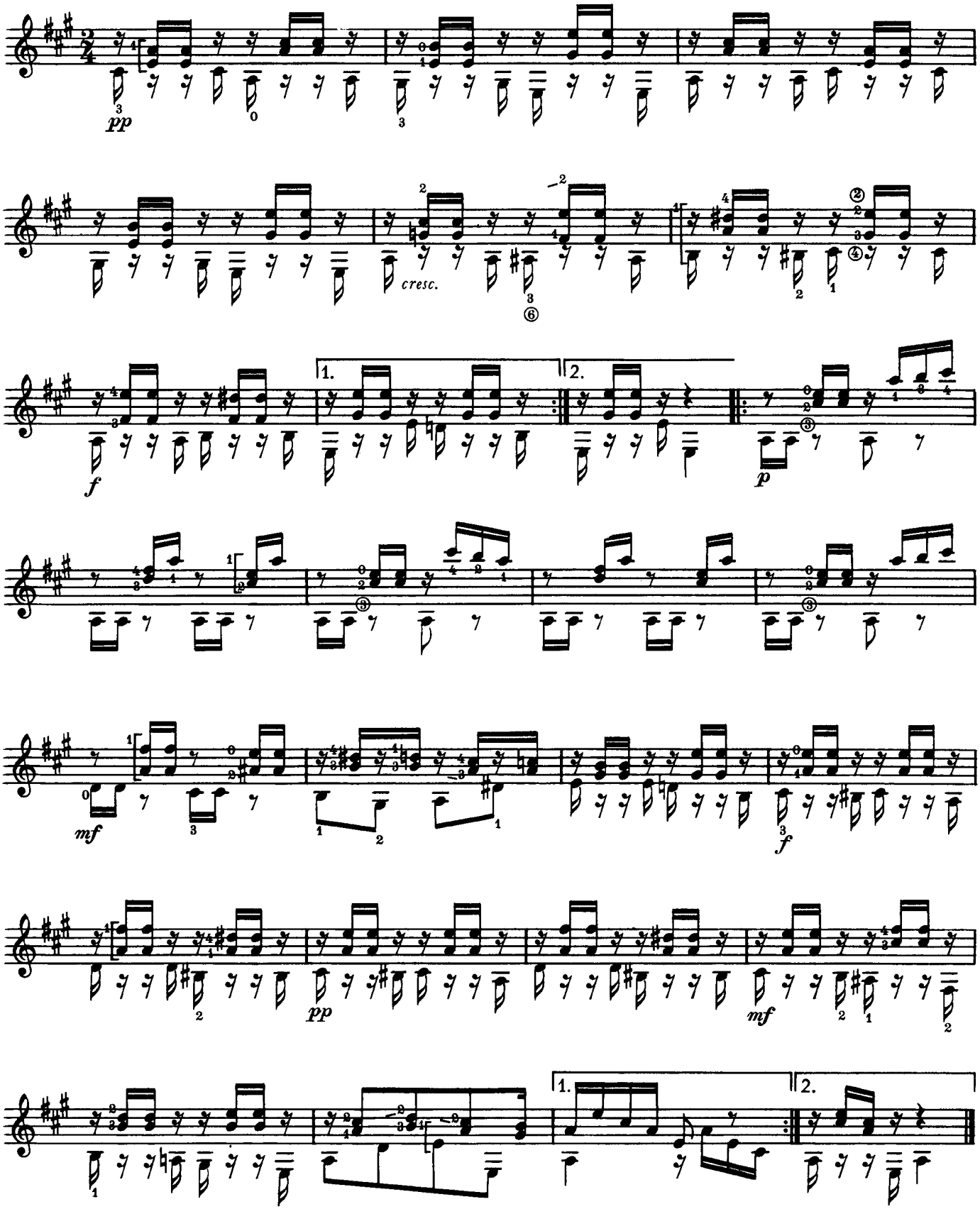


Var. II

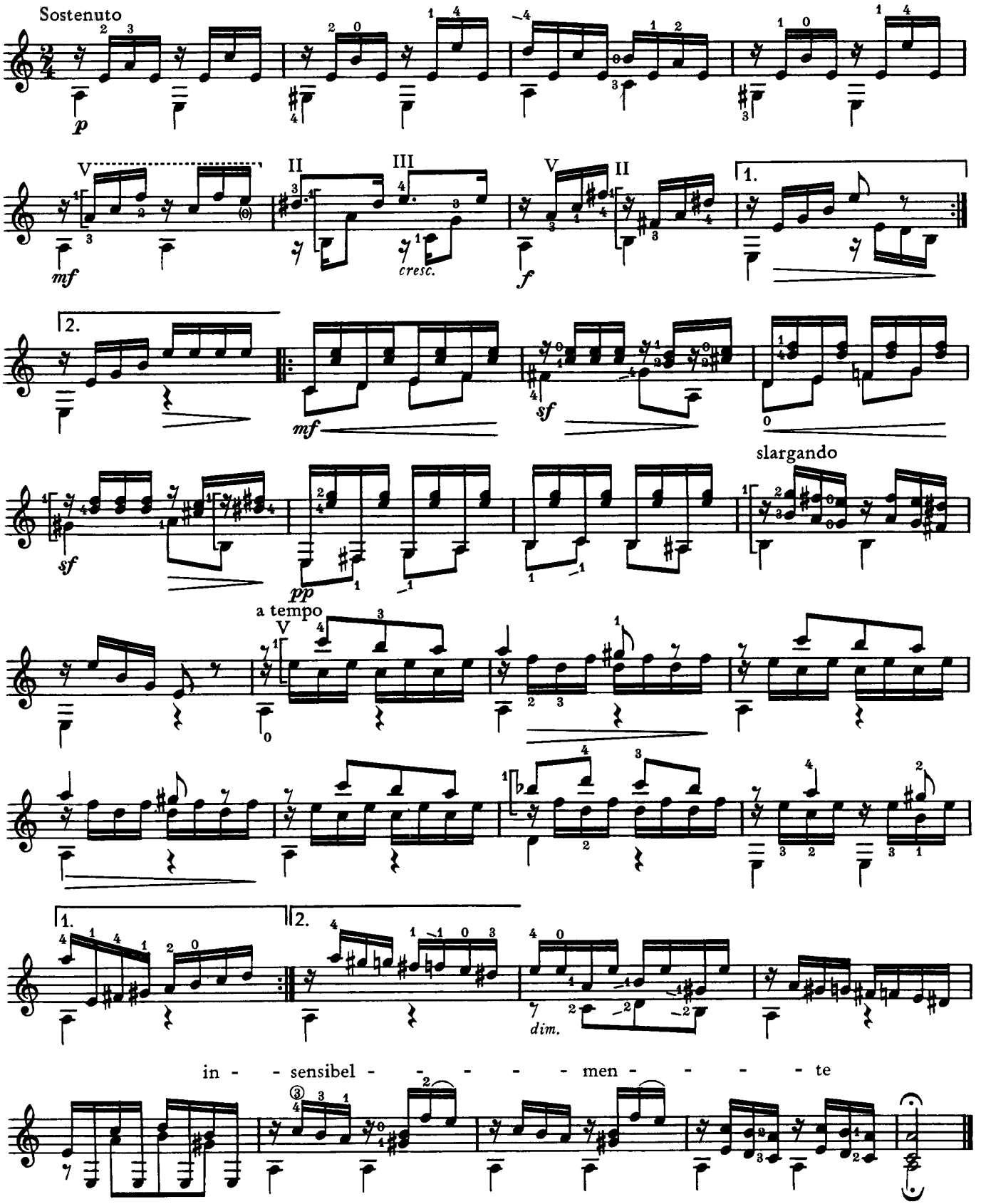



Var. III
mf
sf
sf
1.
2.
p
slargando
a tempo
1.
2.

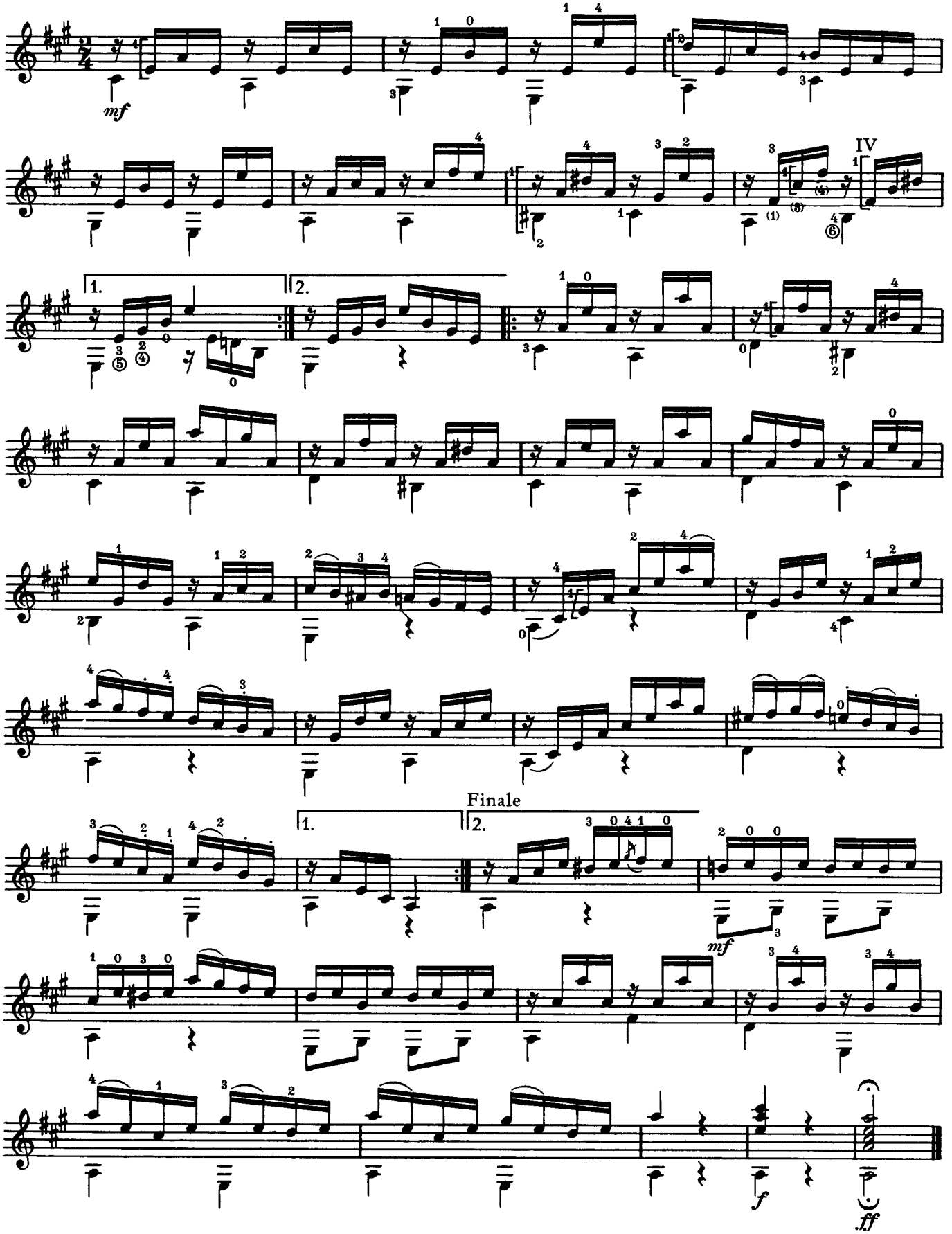
Var. IV



Var. V Minore


Sostenuto
p
mf
cresc.
f
1.
2.
sf
pp
slargando
a tempo
dim.
in - sensibel - - - - - men - - - - te

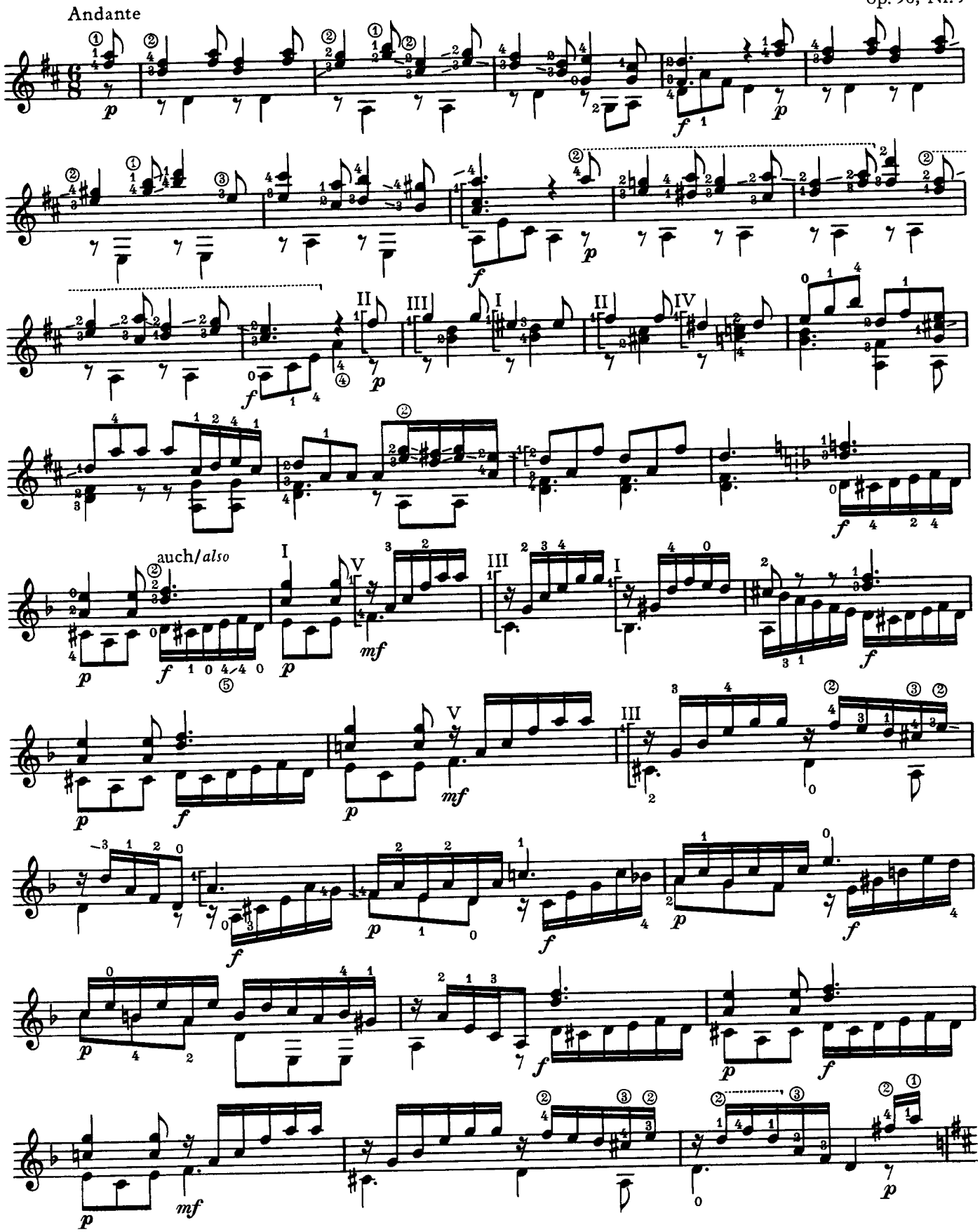
Var. VI

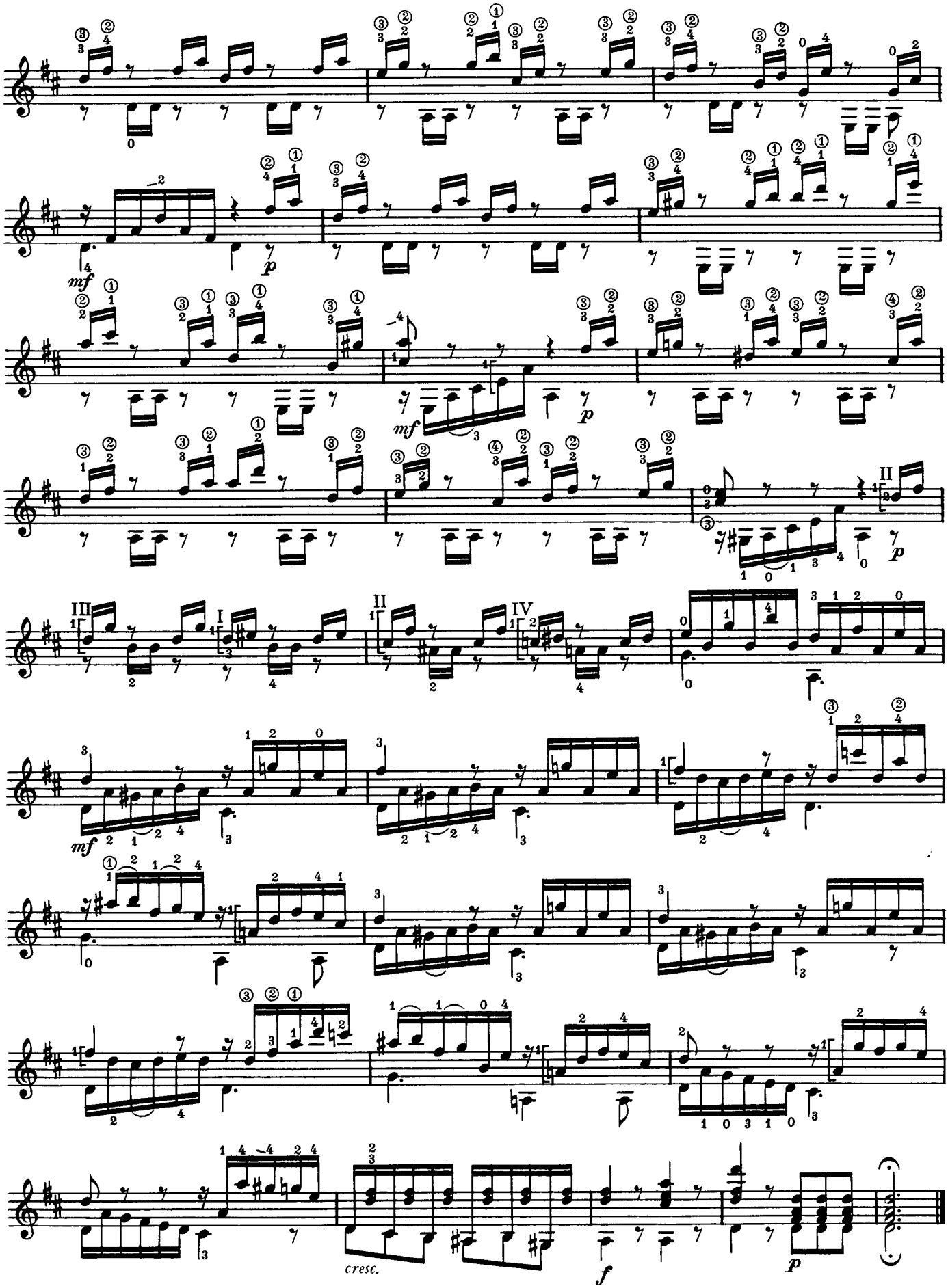


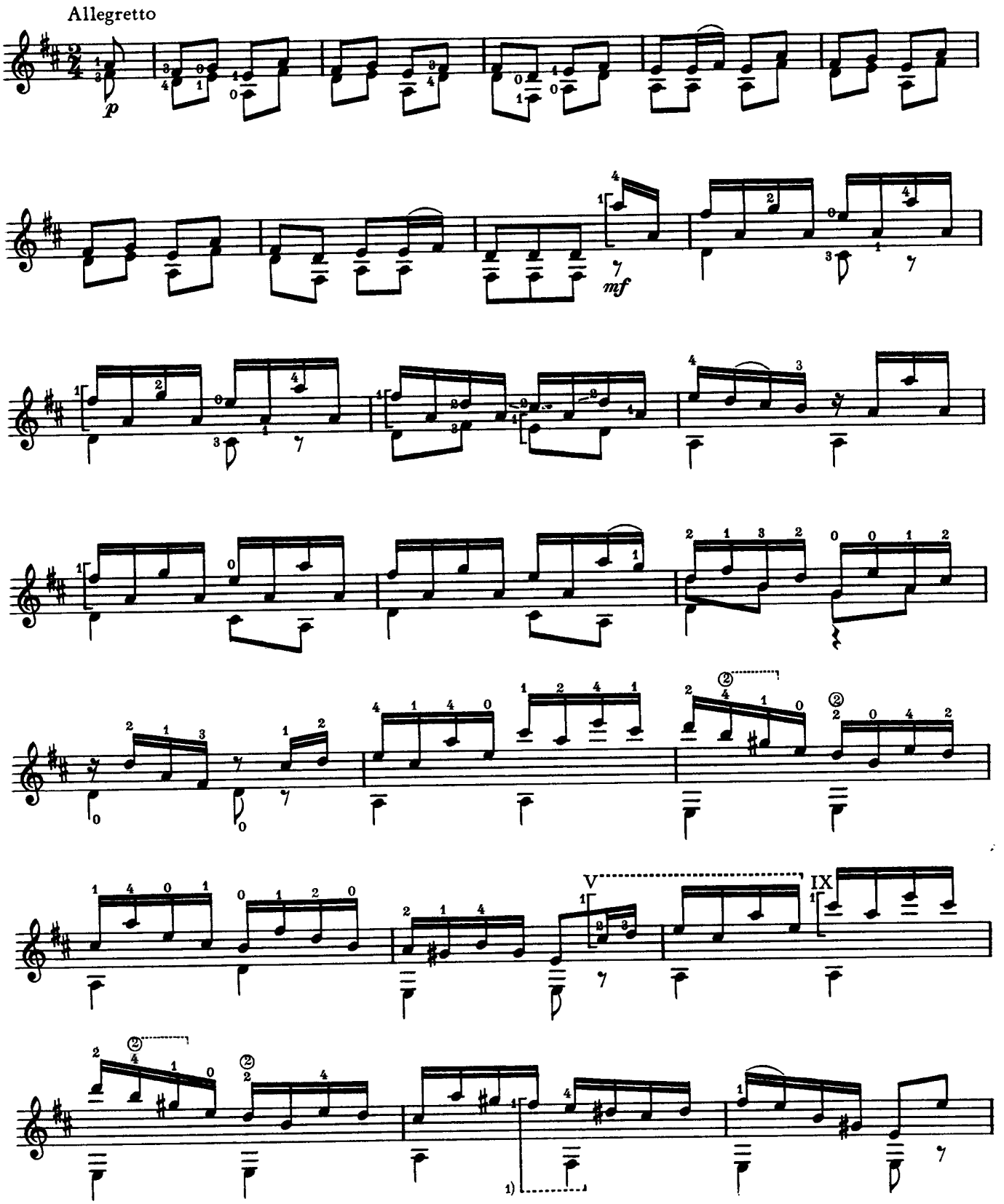
Sonate

Mauro Giuliani
op. 96, Nr. 3

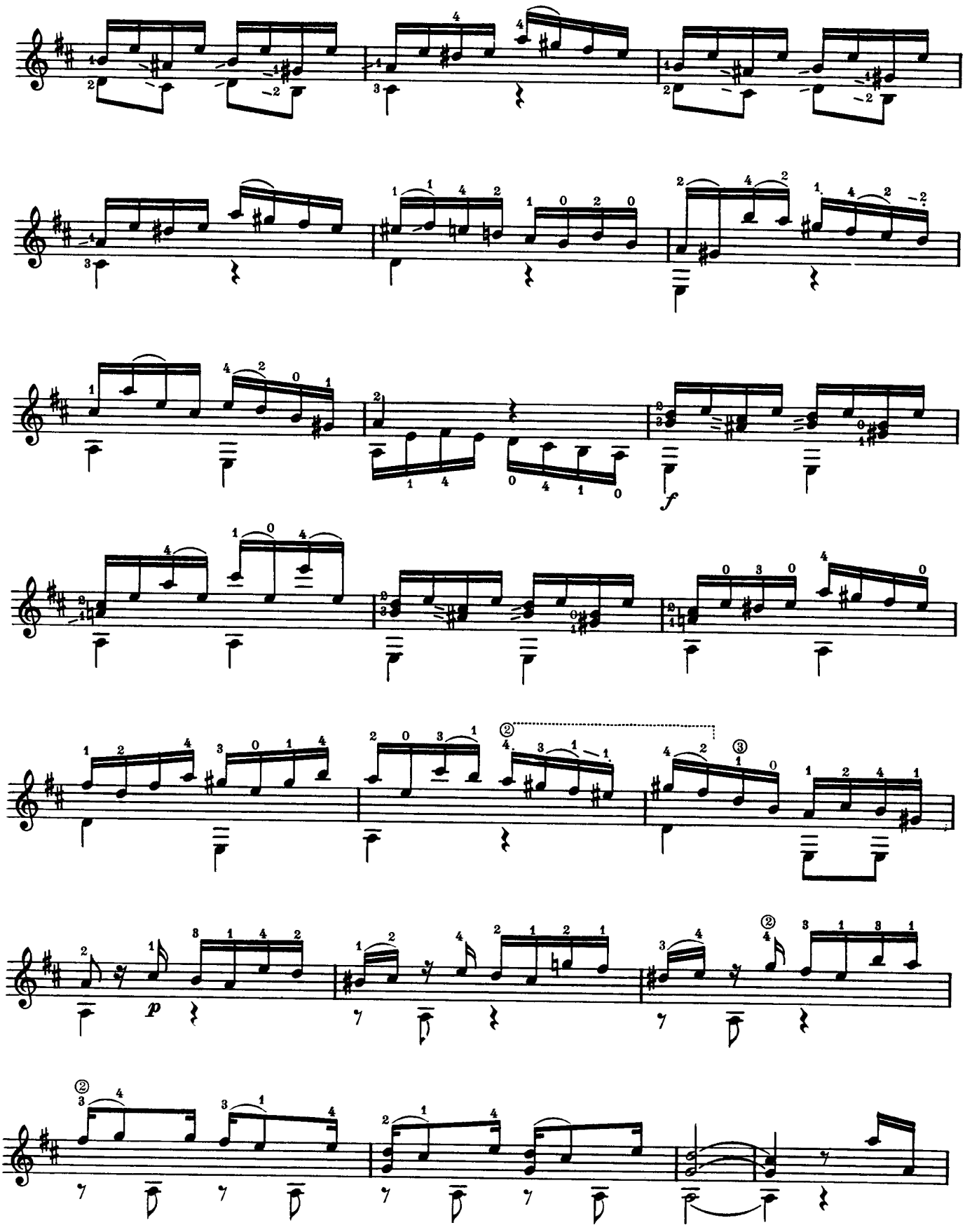
Andante

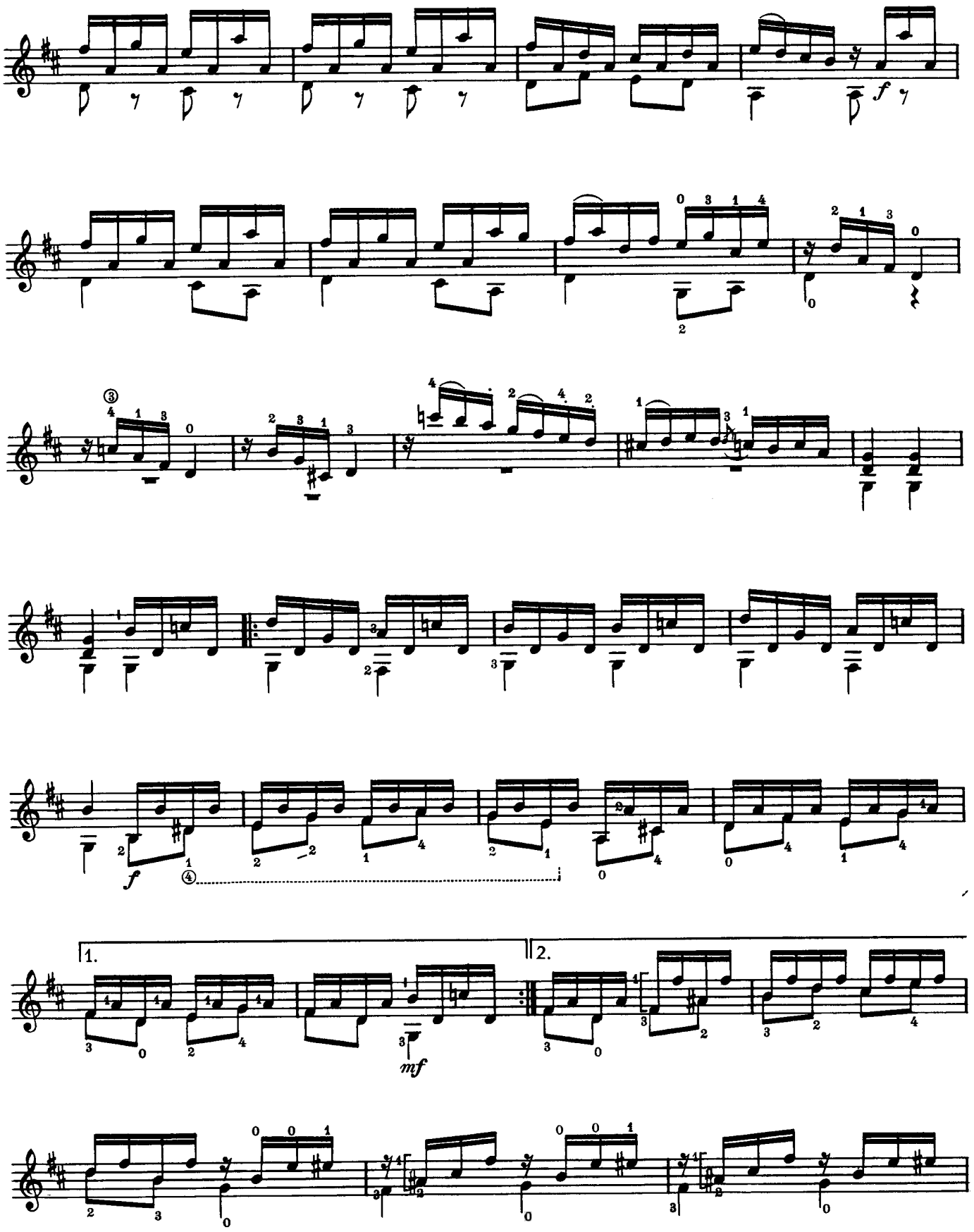


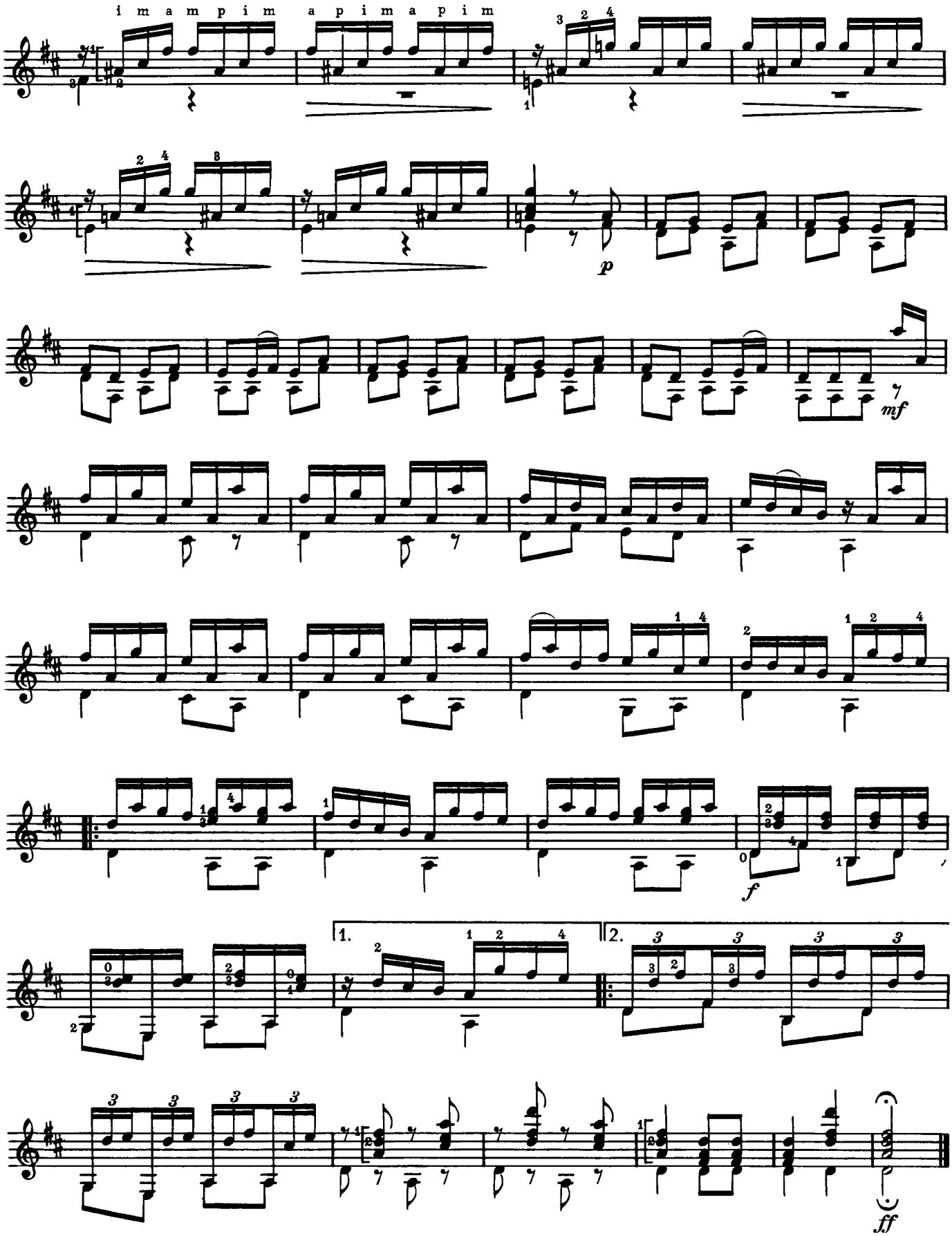

mf
p
mf
p
II
p
III
I
II
IV
mf
cresc.
f
p



1) Barrée erst auf zweitem Viertel vollständig greifen / *Barrée completely play only at the second quarter*

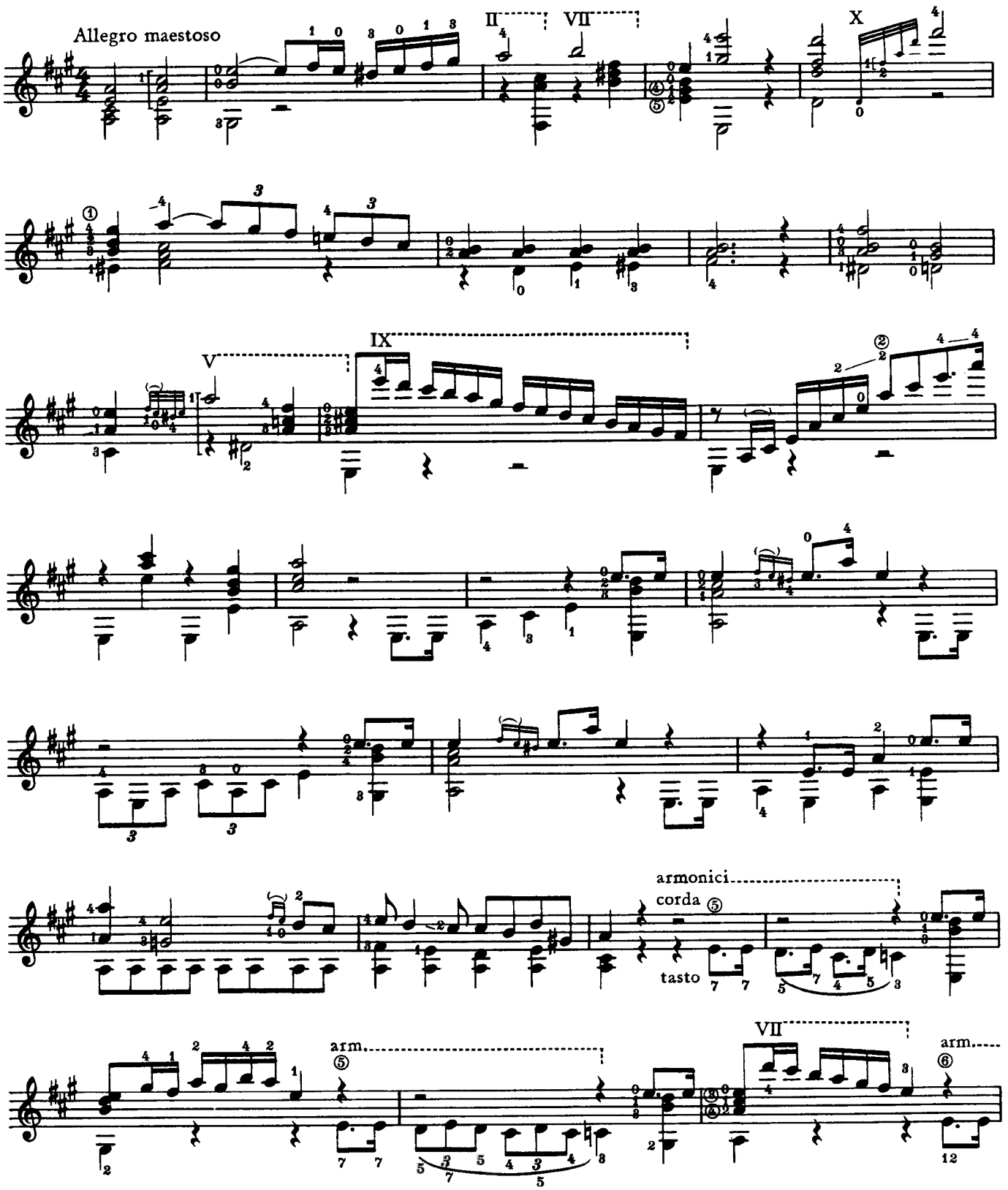

f
p

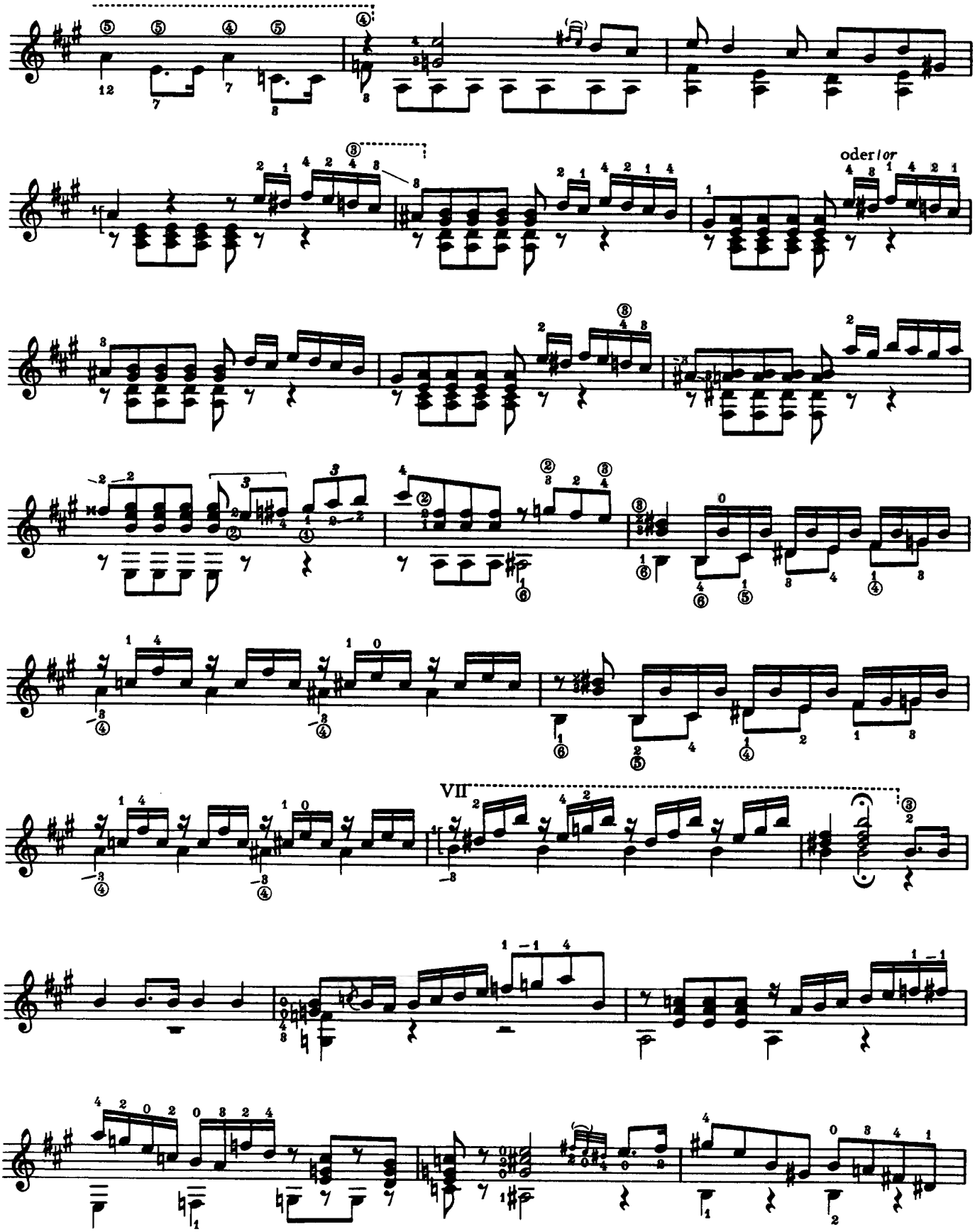

f
f
mf
1.
2.

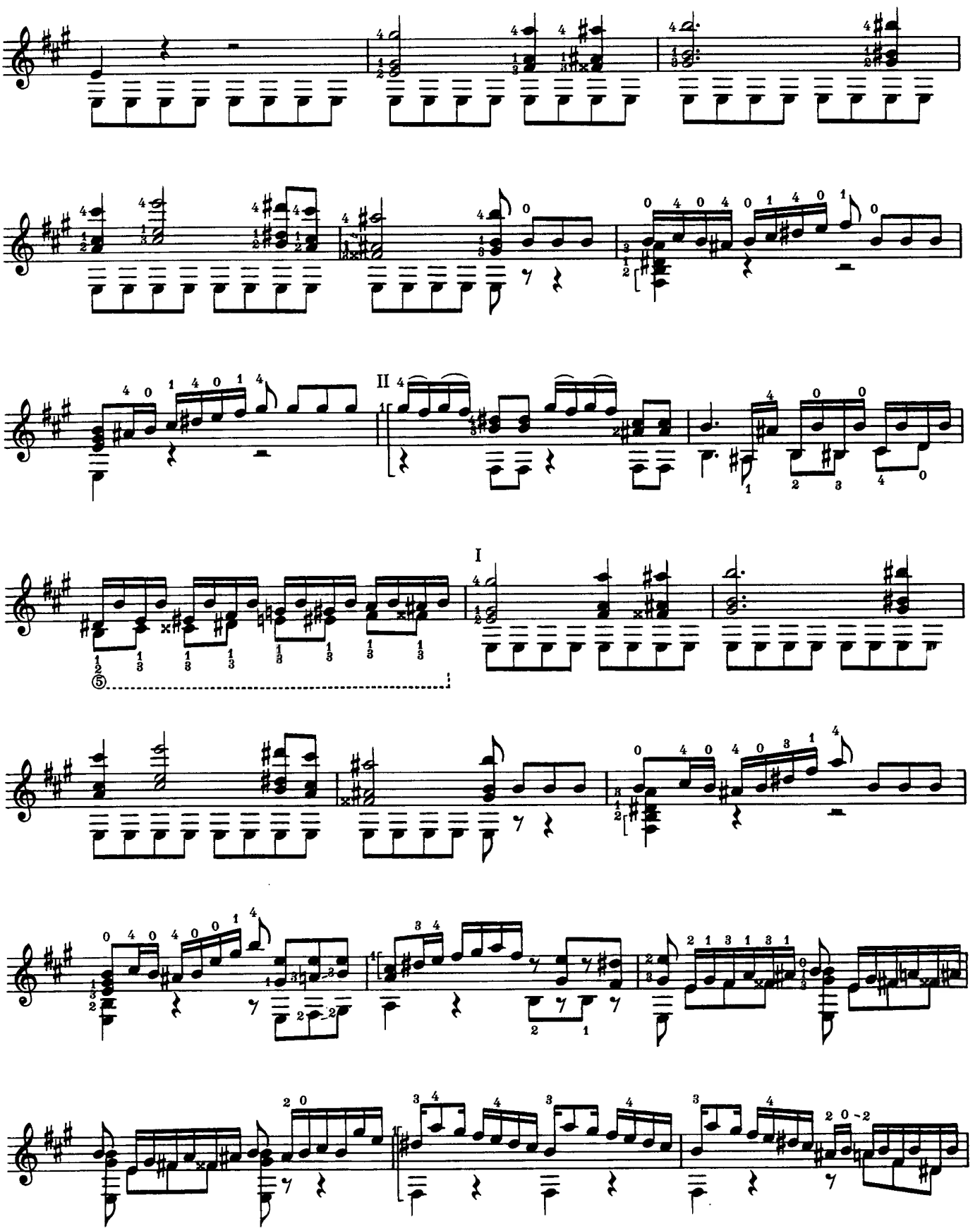

i m a m p i m
a p i m a p i m
p
mf
f
1.
2.
ff

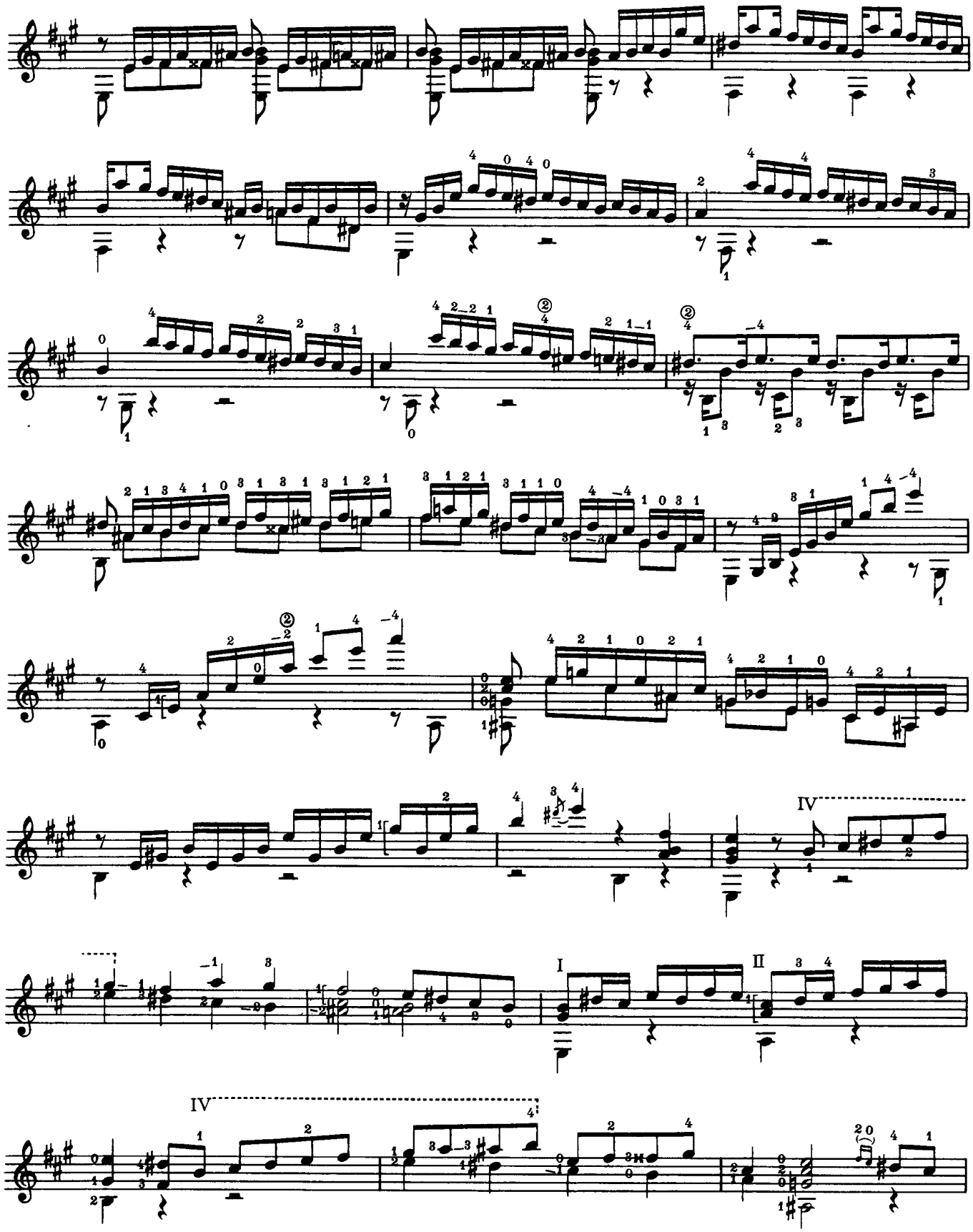
Gran Sonata Eroica

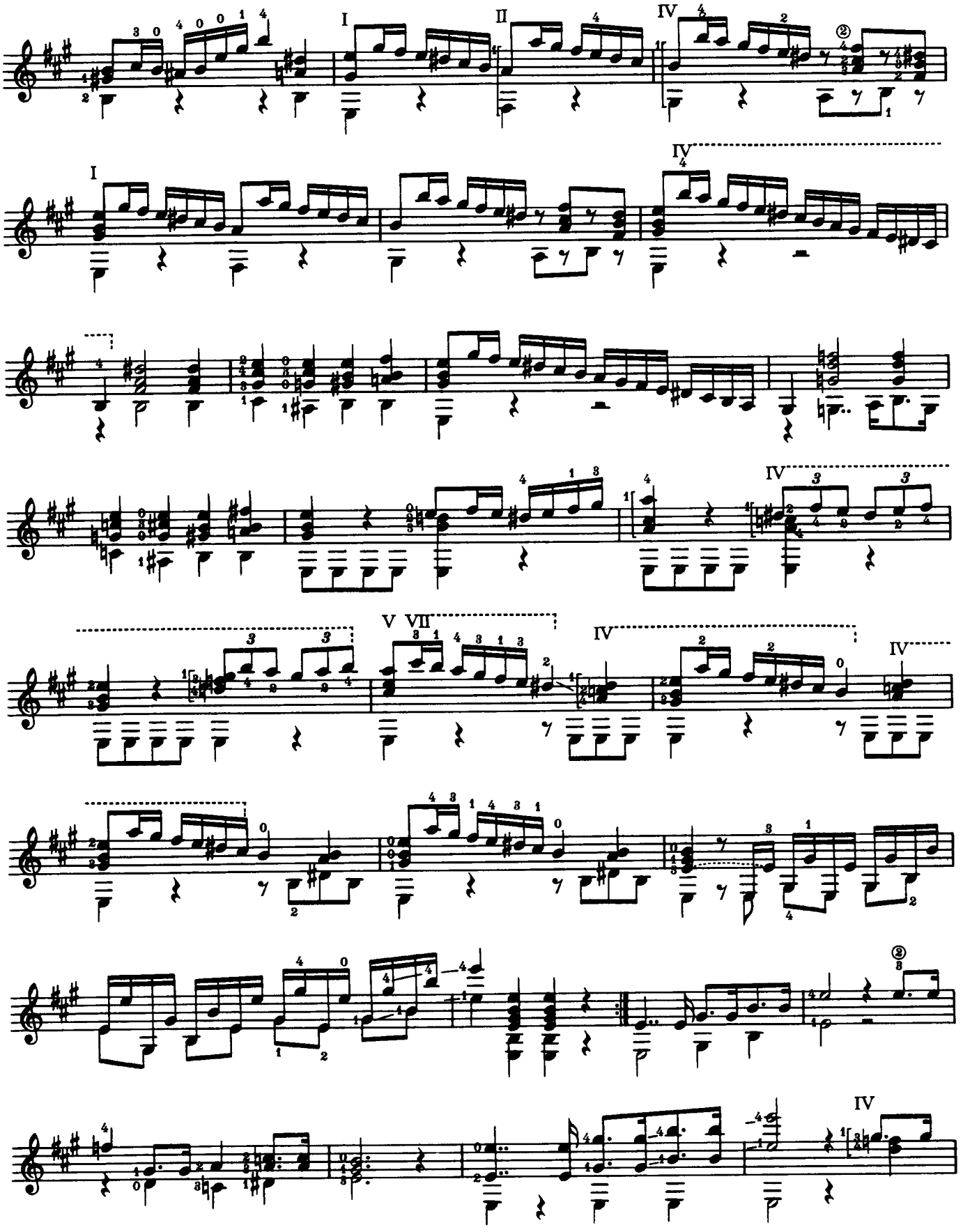
Mauro Giuliani
op. 150

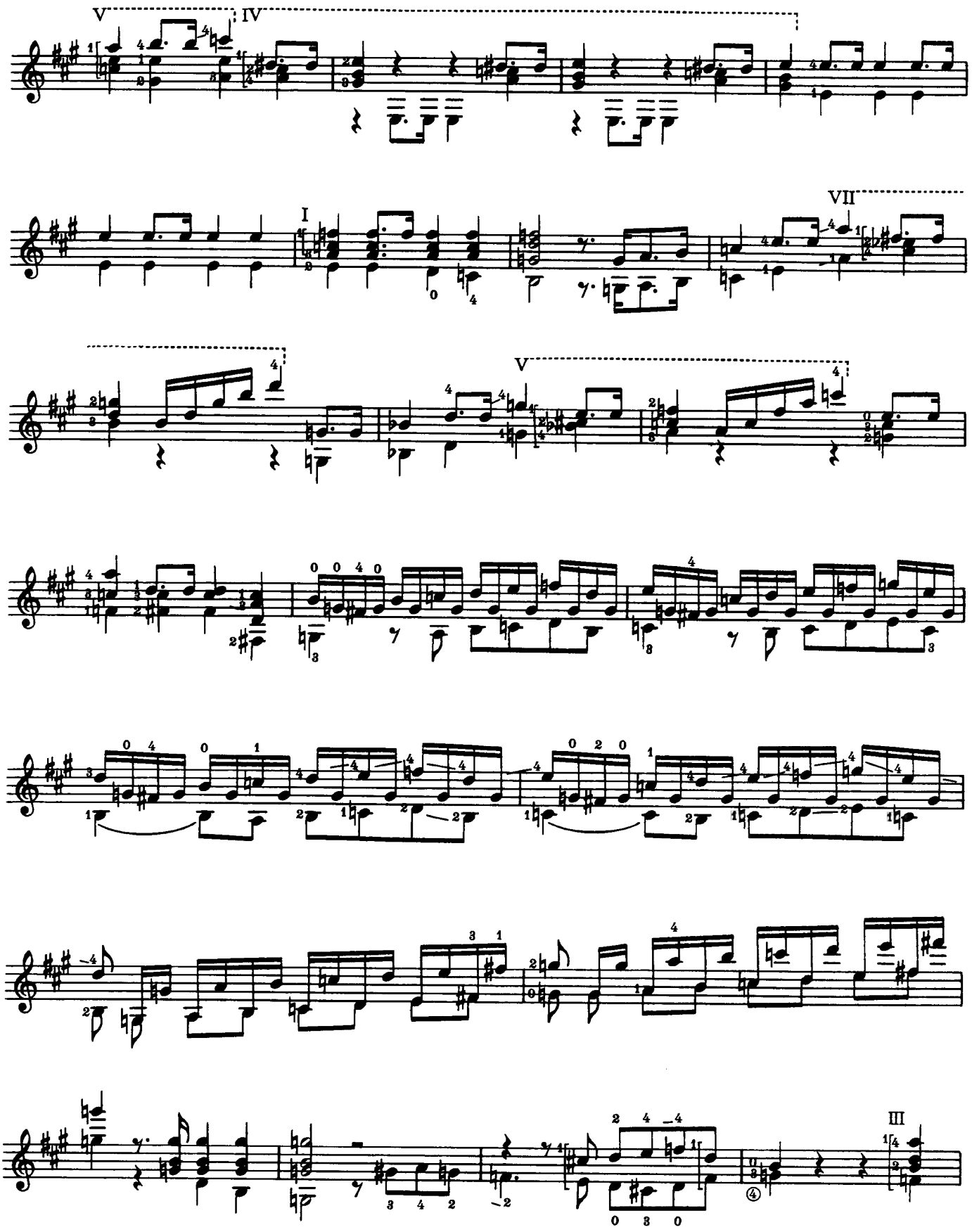


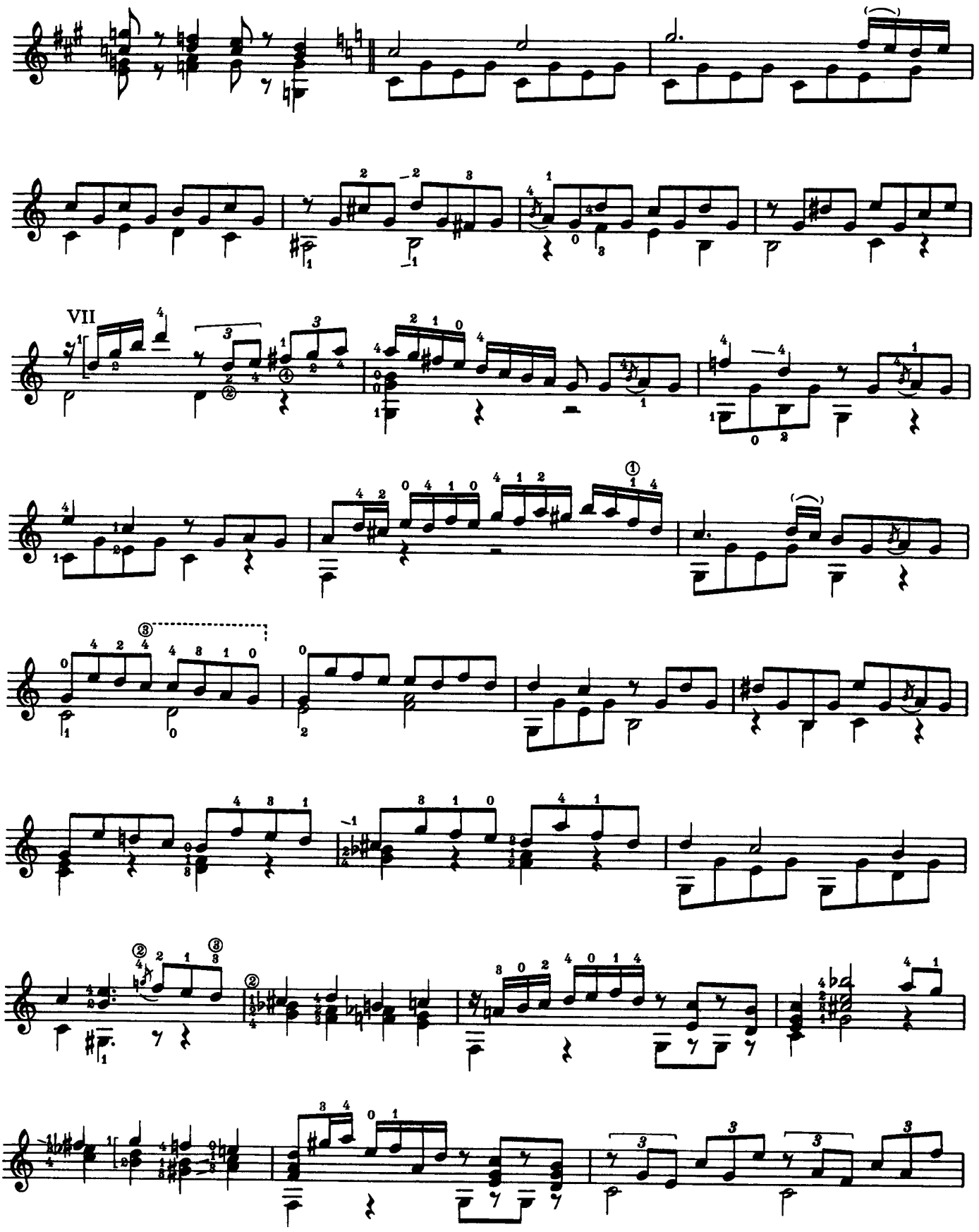

oder/or
VII

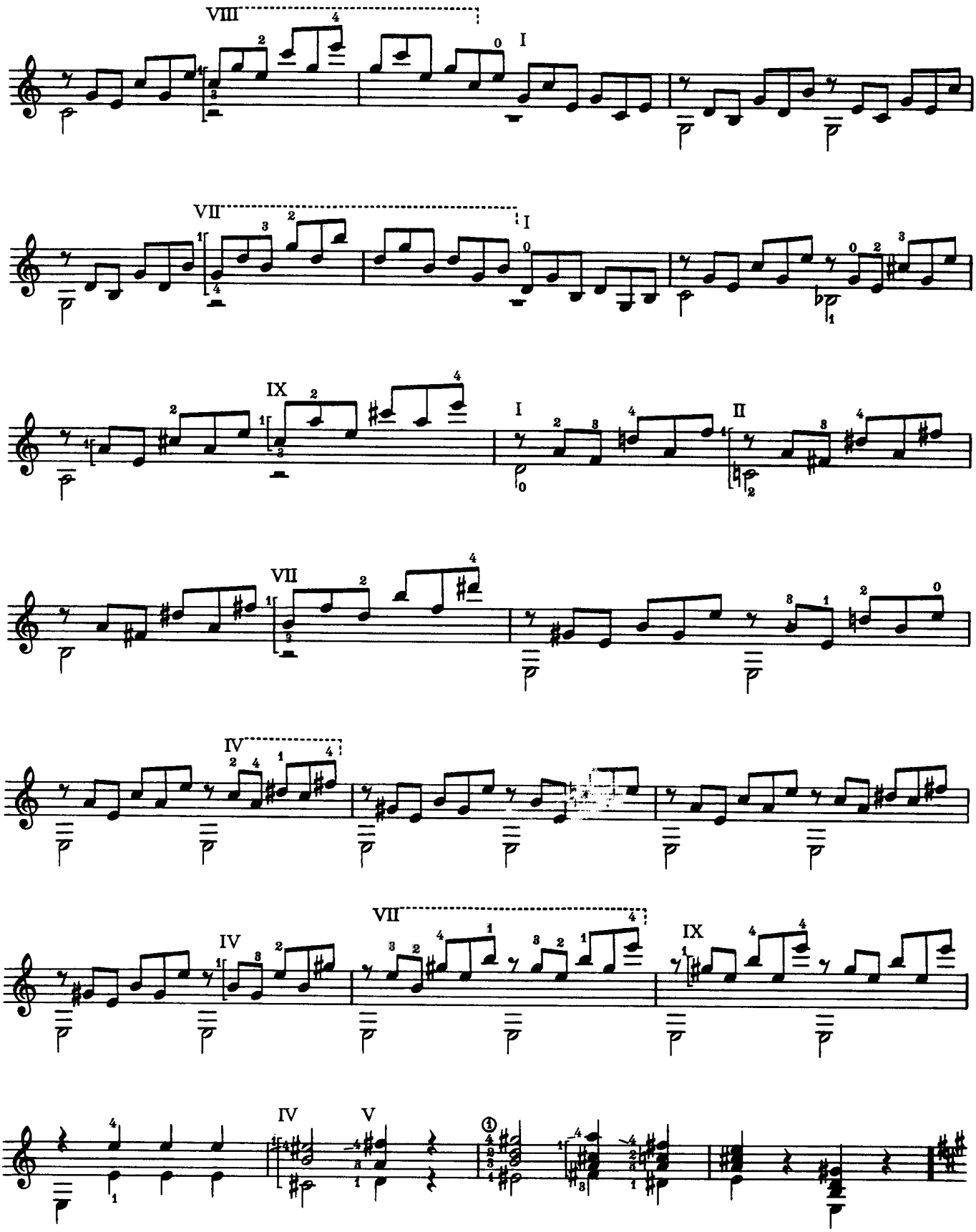

II
I

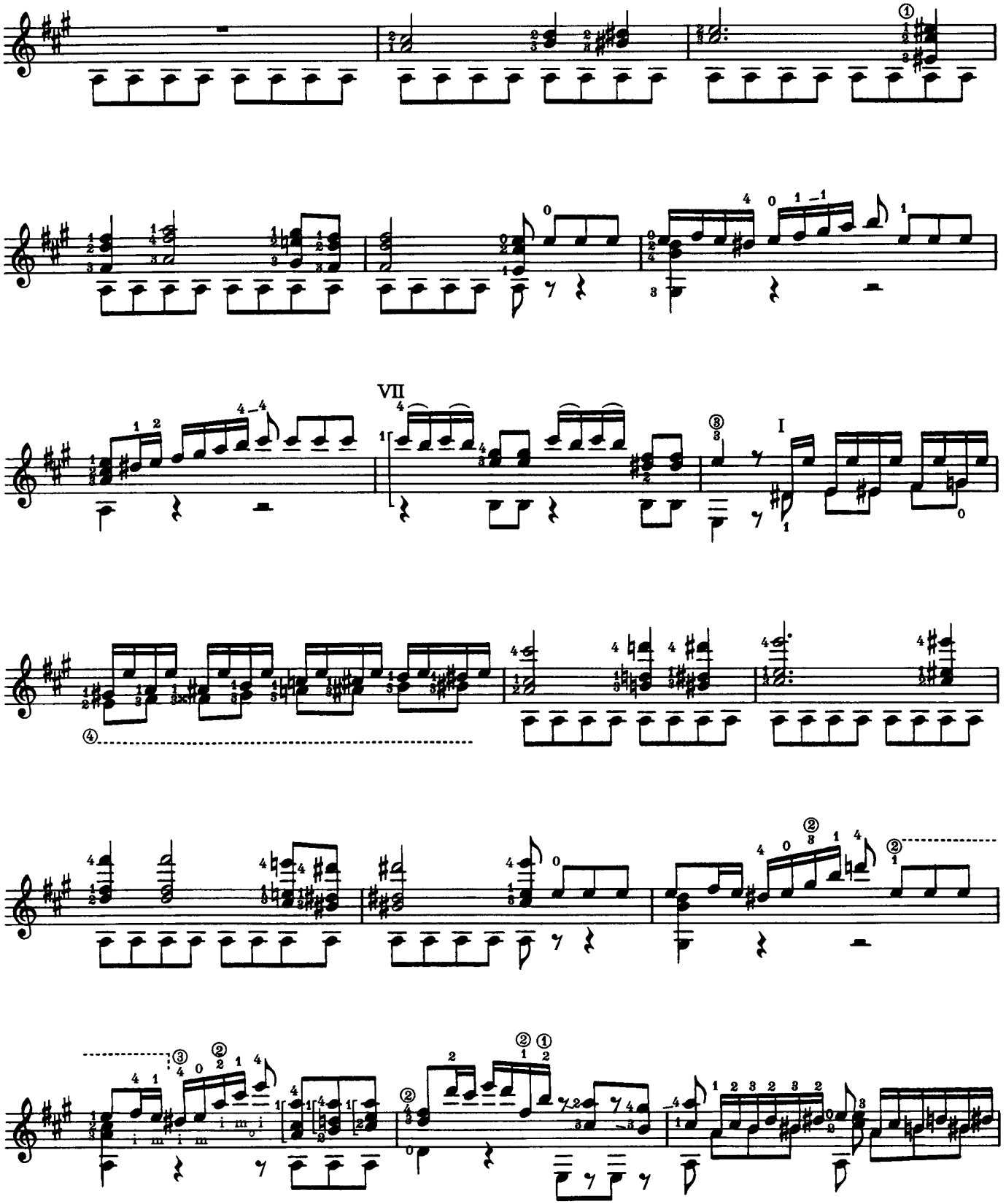

IV
I
II
IV

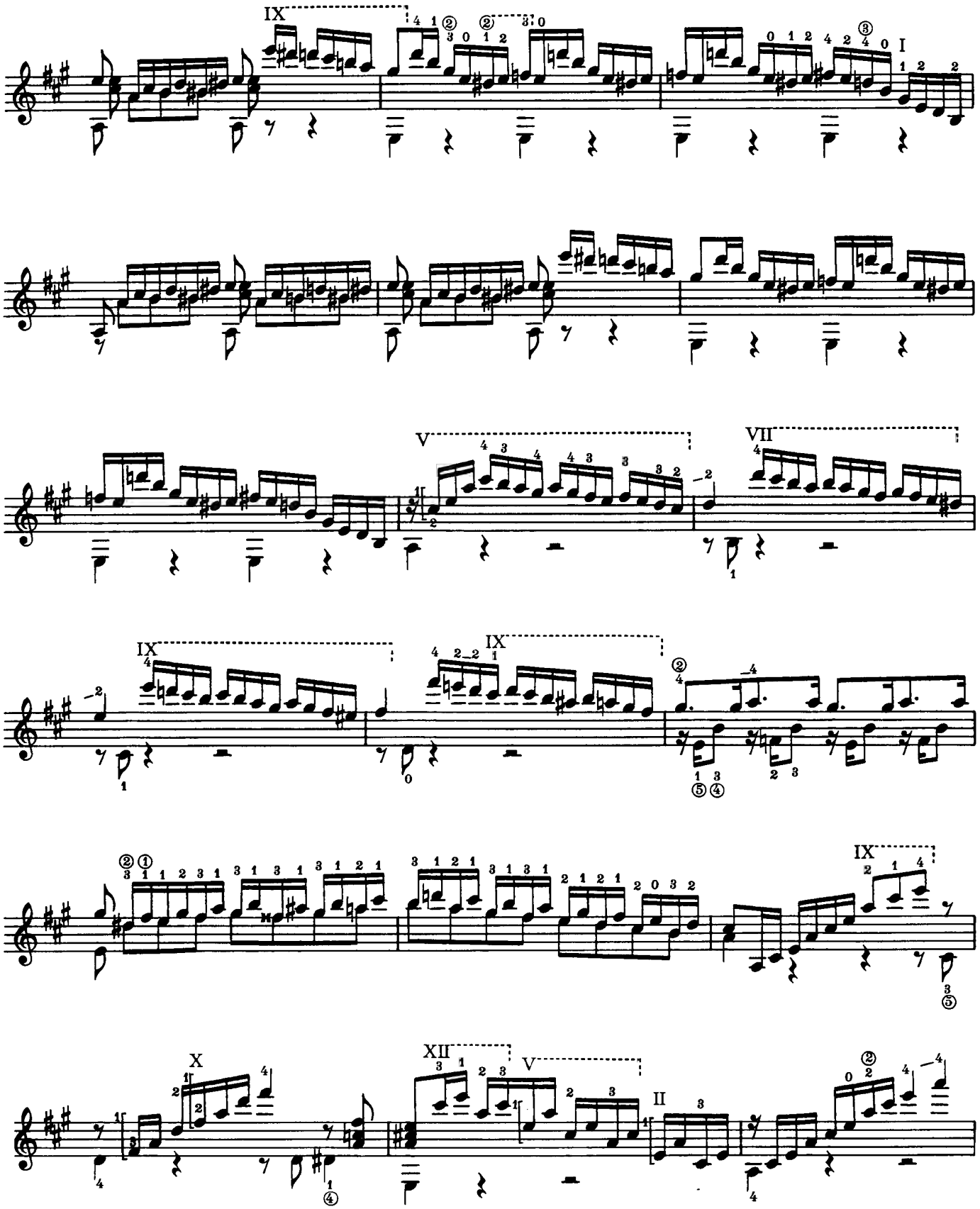

I
II
IV
I
IV
IV
V VII
IV
IV
IV

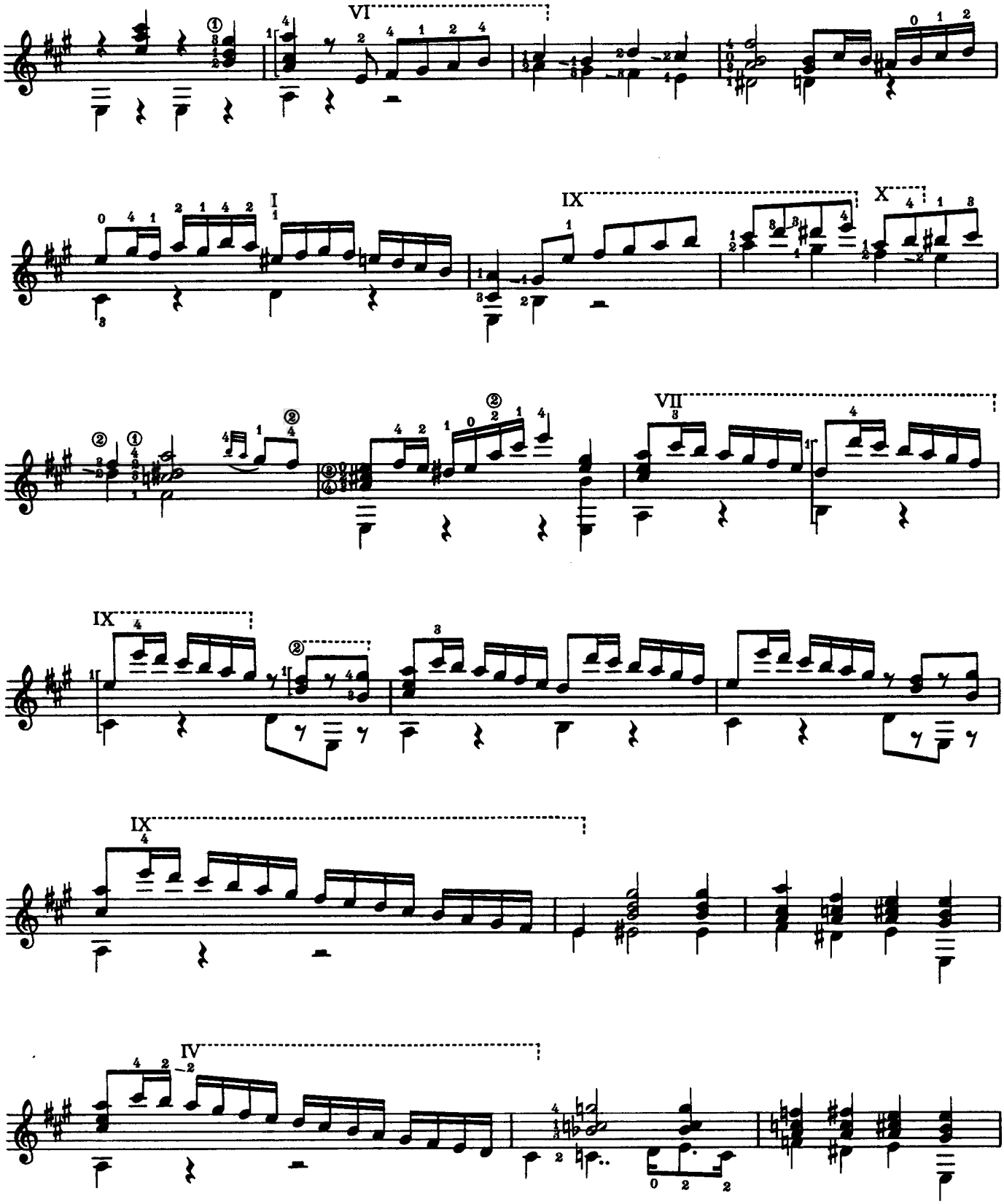

V
IV
I
VII
V
III

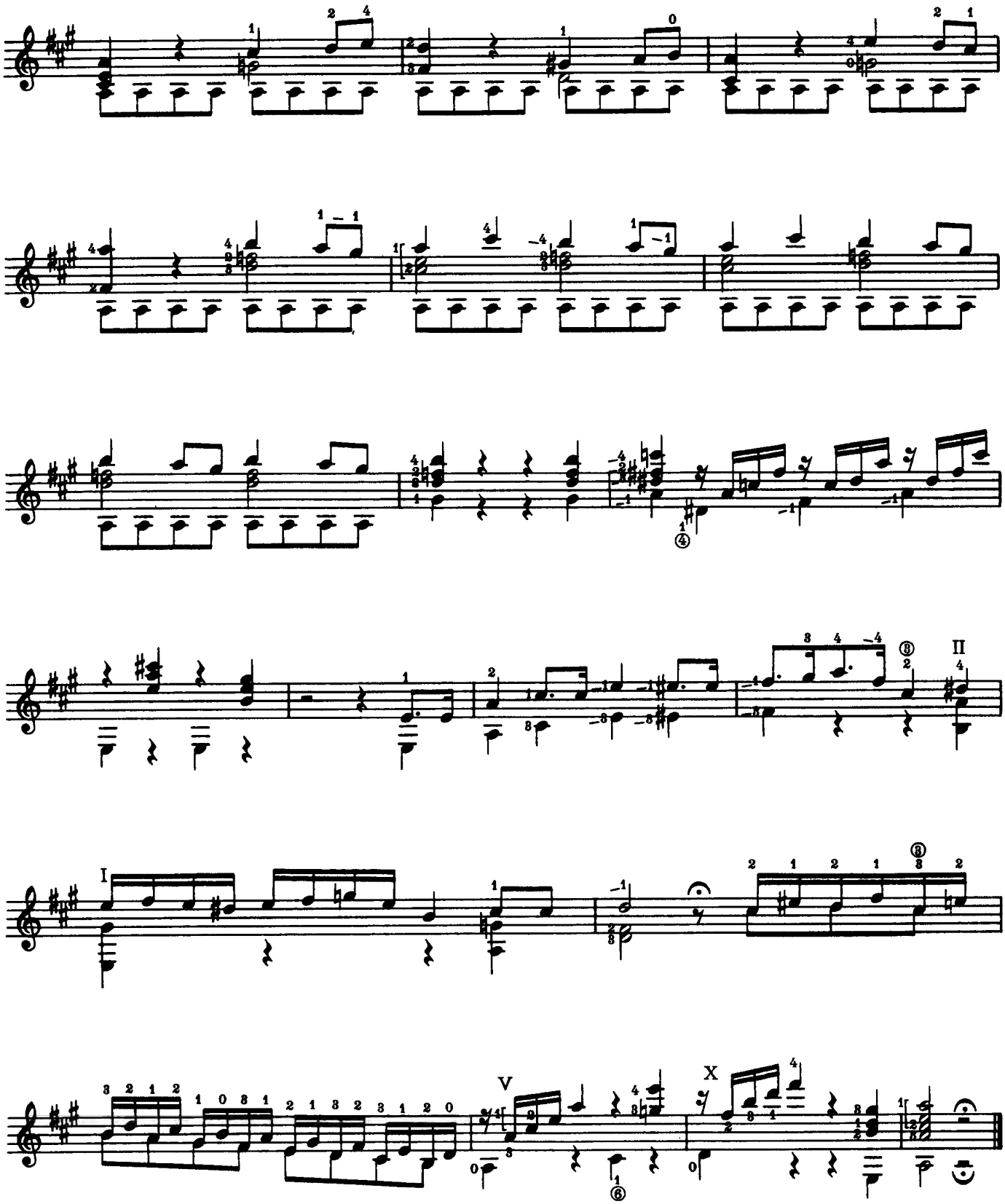

VII


VIII
I
VII
I
IX
I
II
VII
IV
IV
VII
IV
IX
IV
V


VII
I

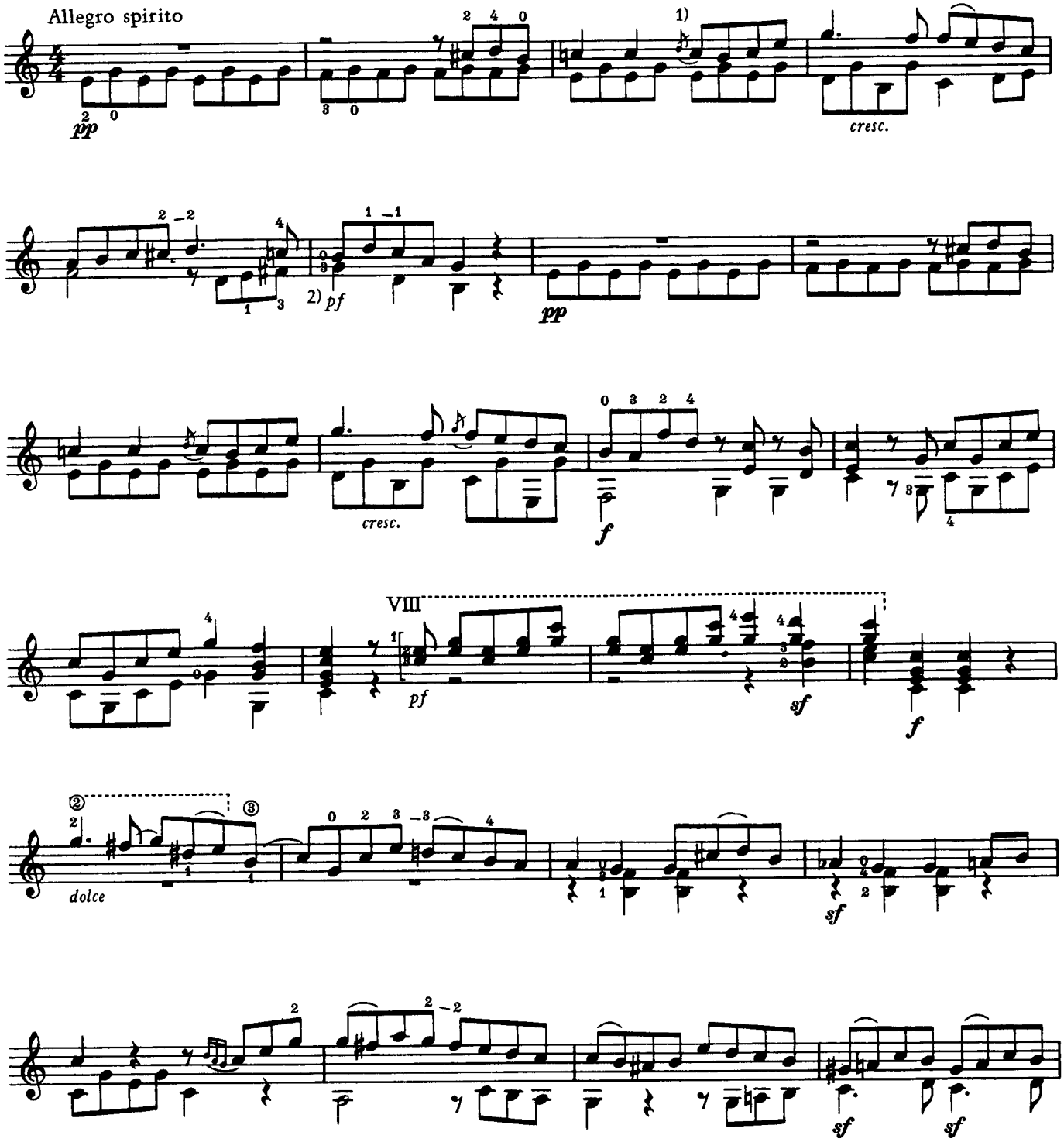

IX
I
V
VII
IX
IX
IX
X
XII
V
II


VI
I
IX
X
VII
IX
IX
IV

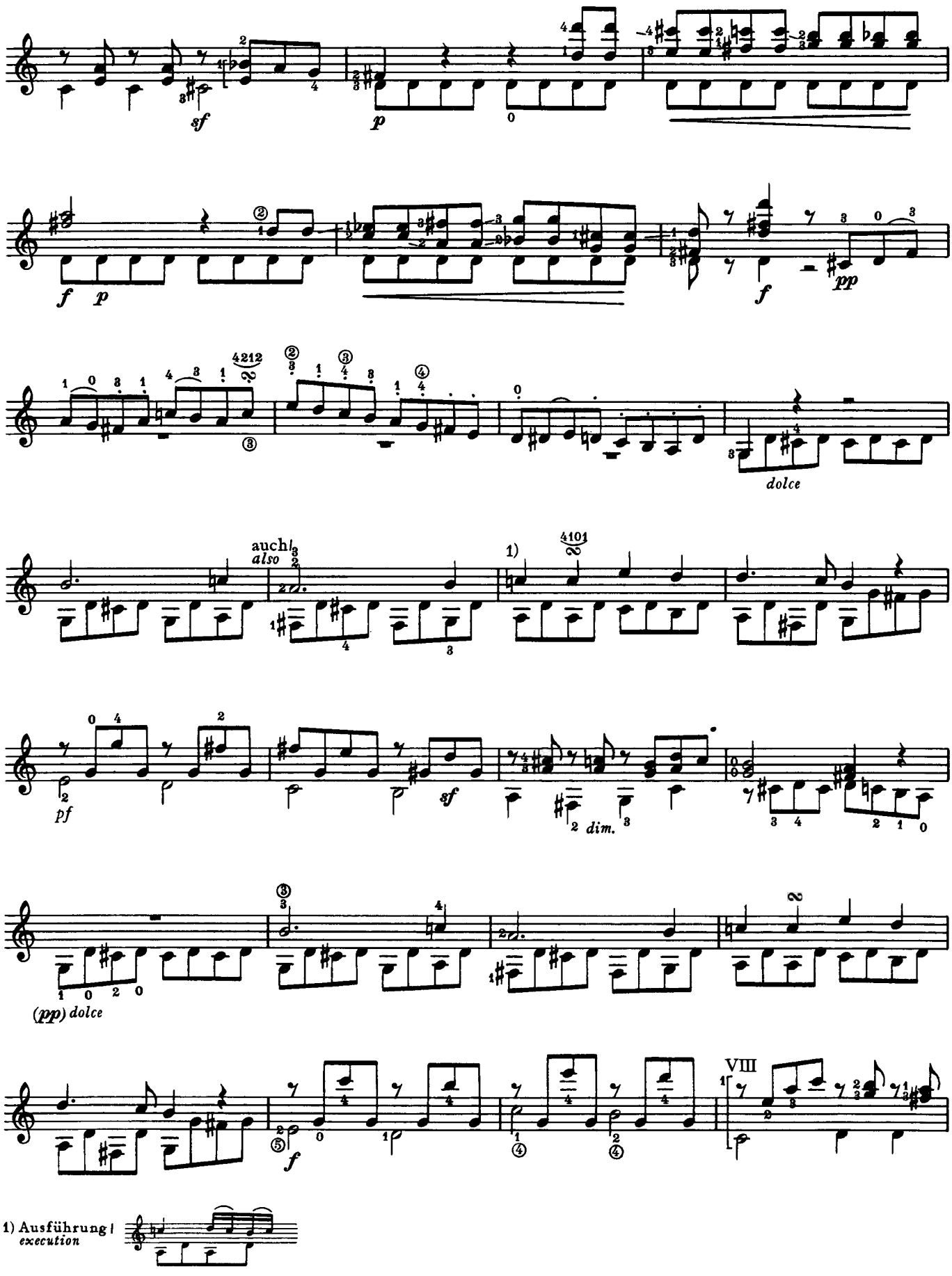

I
II
V
X

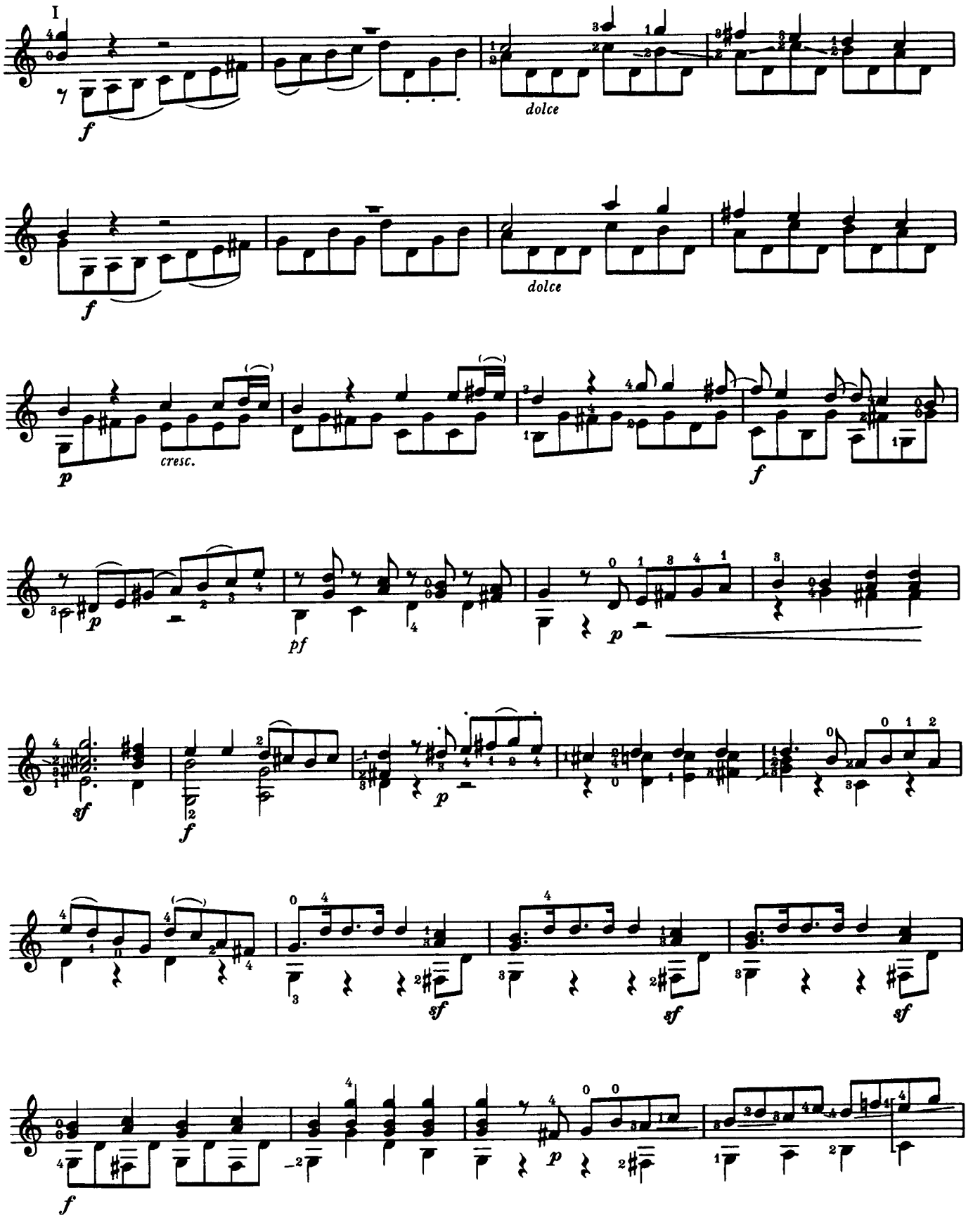
Sonate

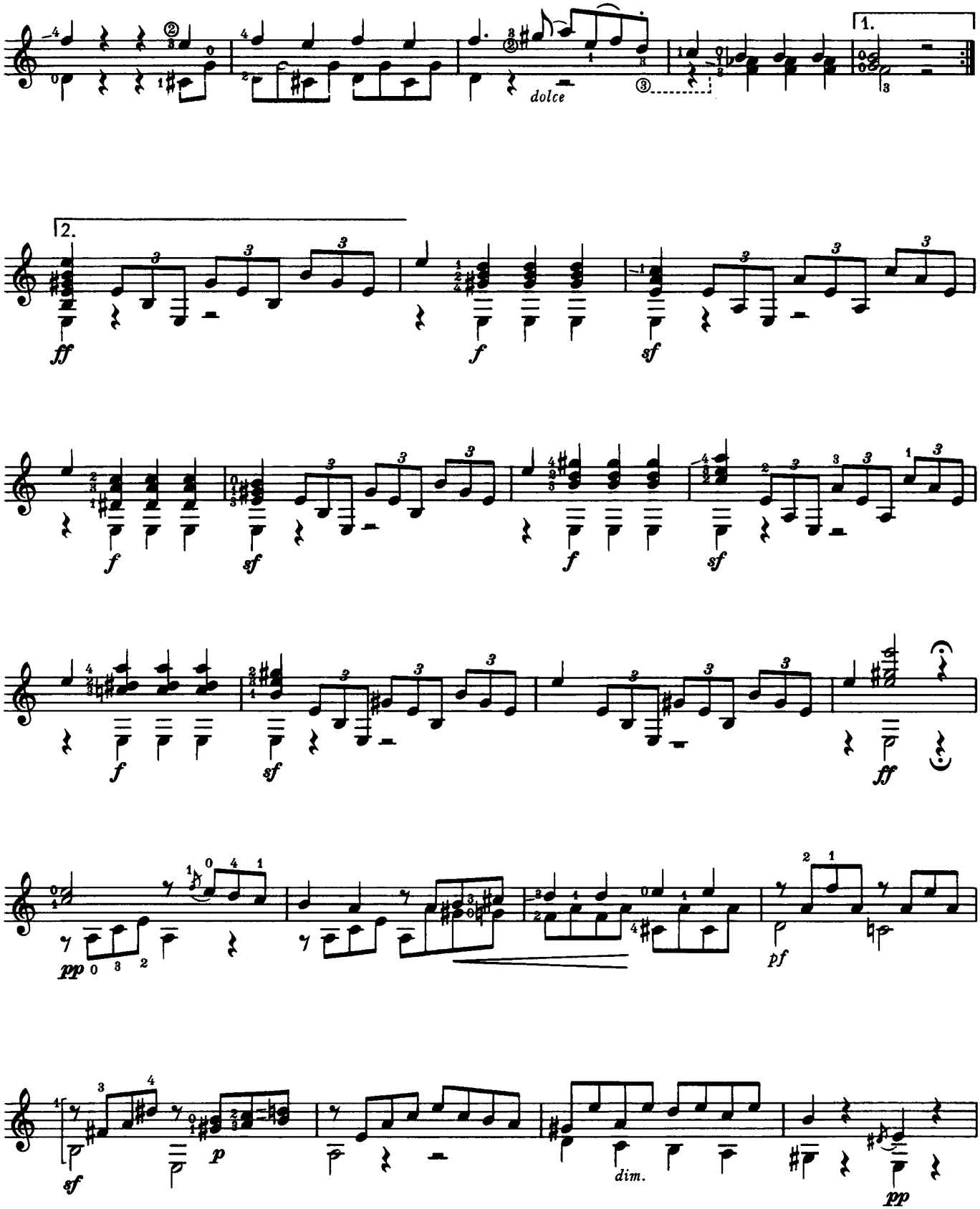
Mauro Giuliani
op. 15

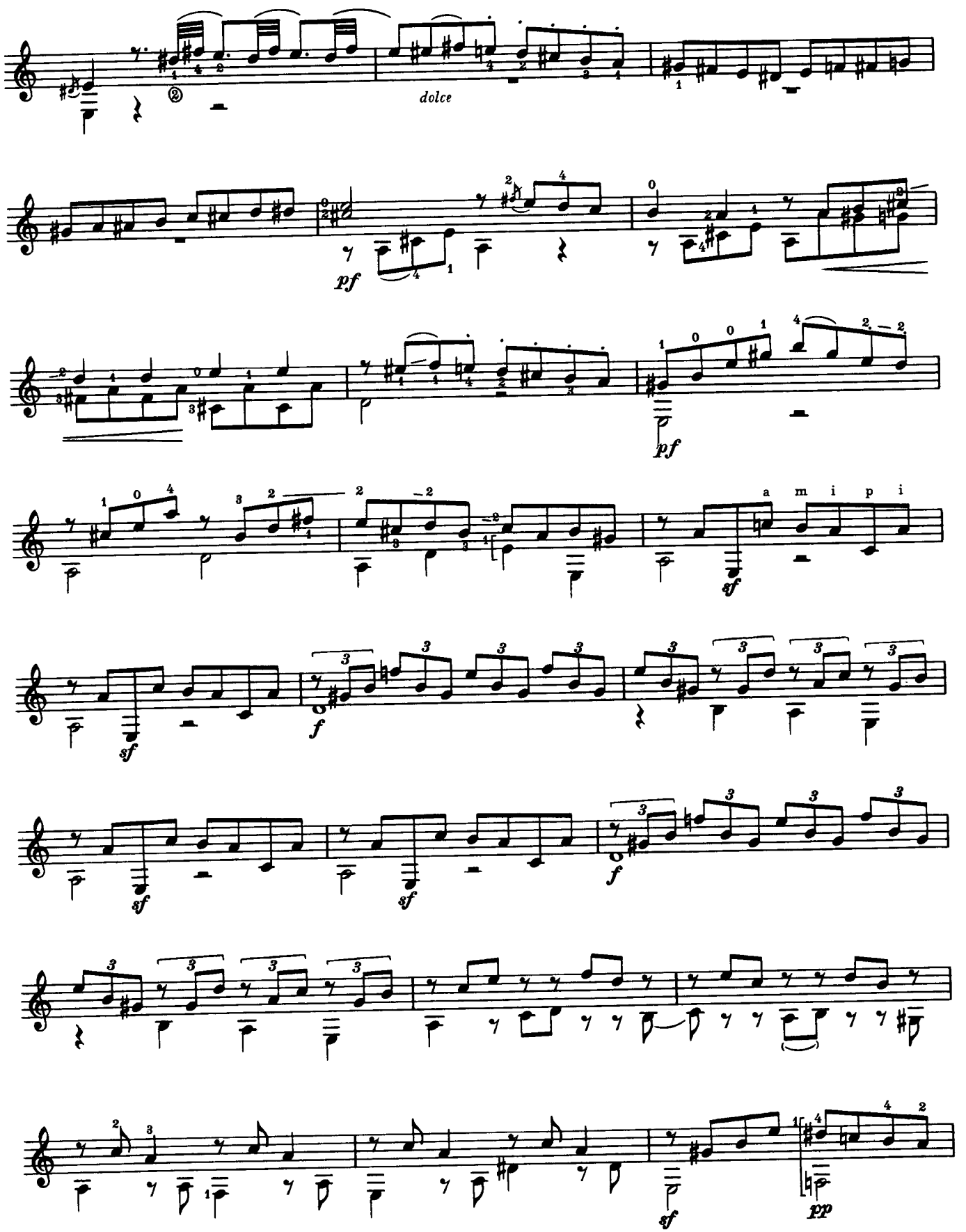


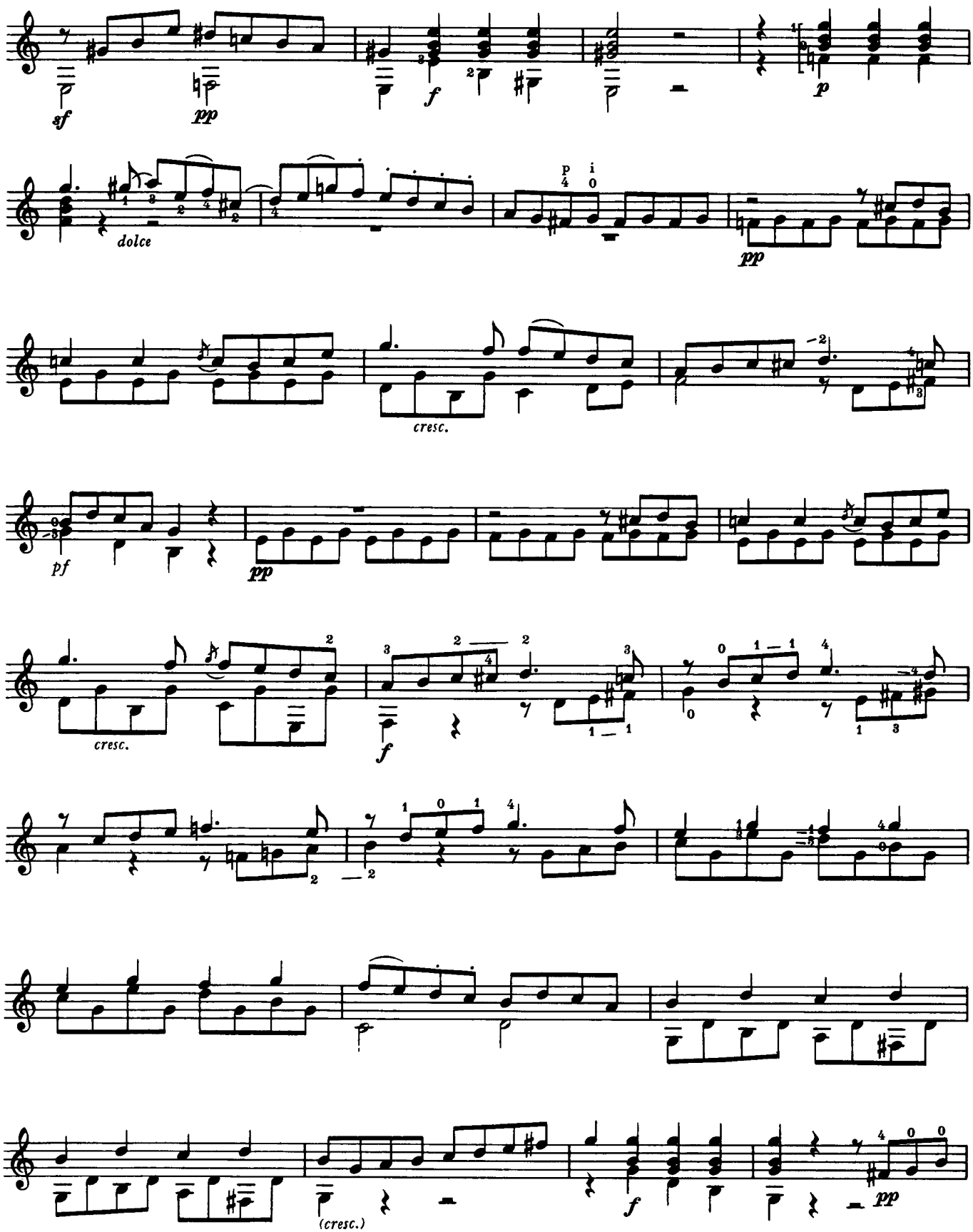
1) Vorschlag im Original 𝅘𝅥𝅯 notiert / *appoggiatura is noted* 𝅘𝅥𝅯 *in the original*
2) pf = poco forte

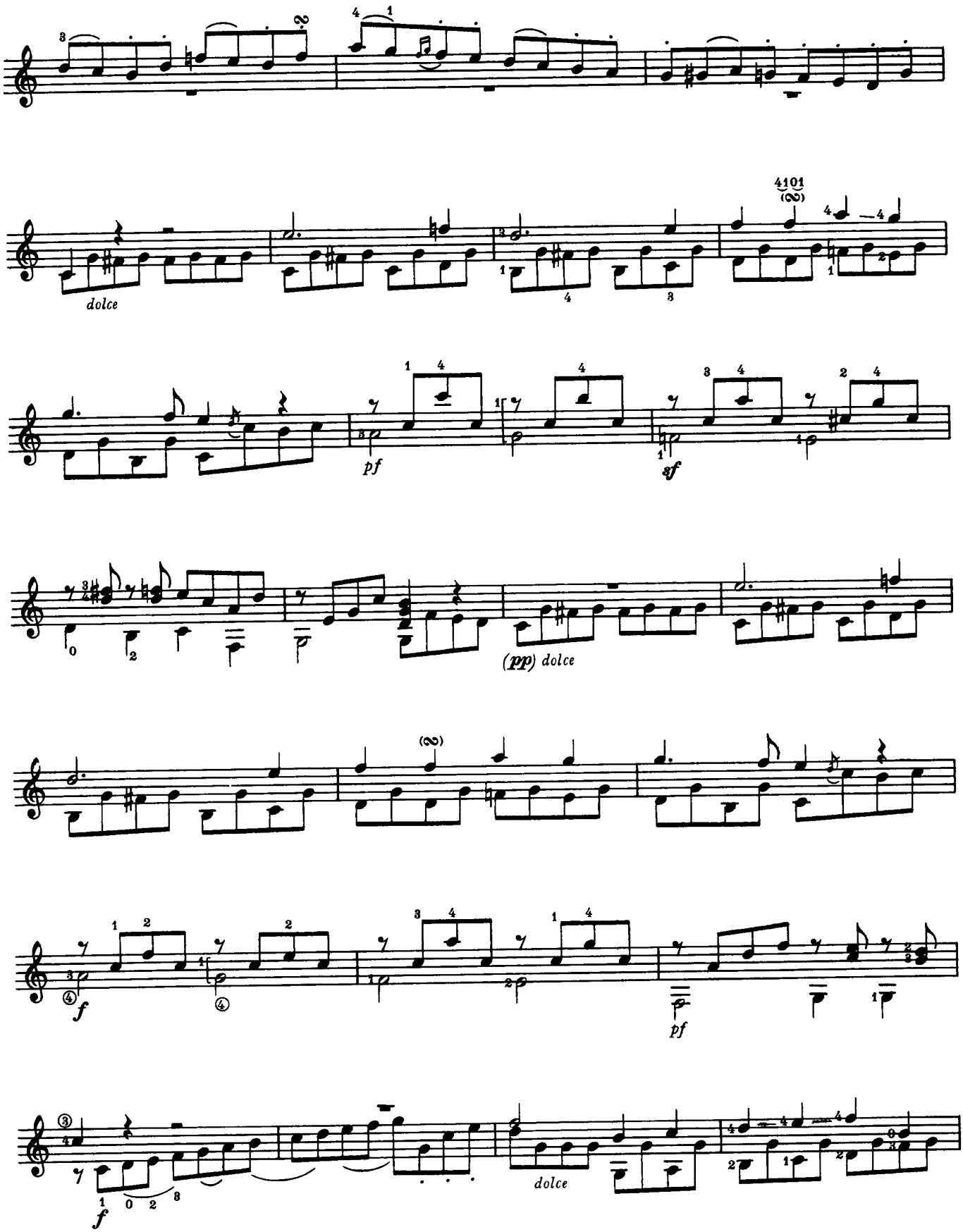

sf
p
f
p
f
pp
dolce
auch
also
1)
pf
sf
dim.
(pp) dolce
f
VIII
1) Ausführung
execution

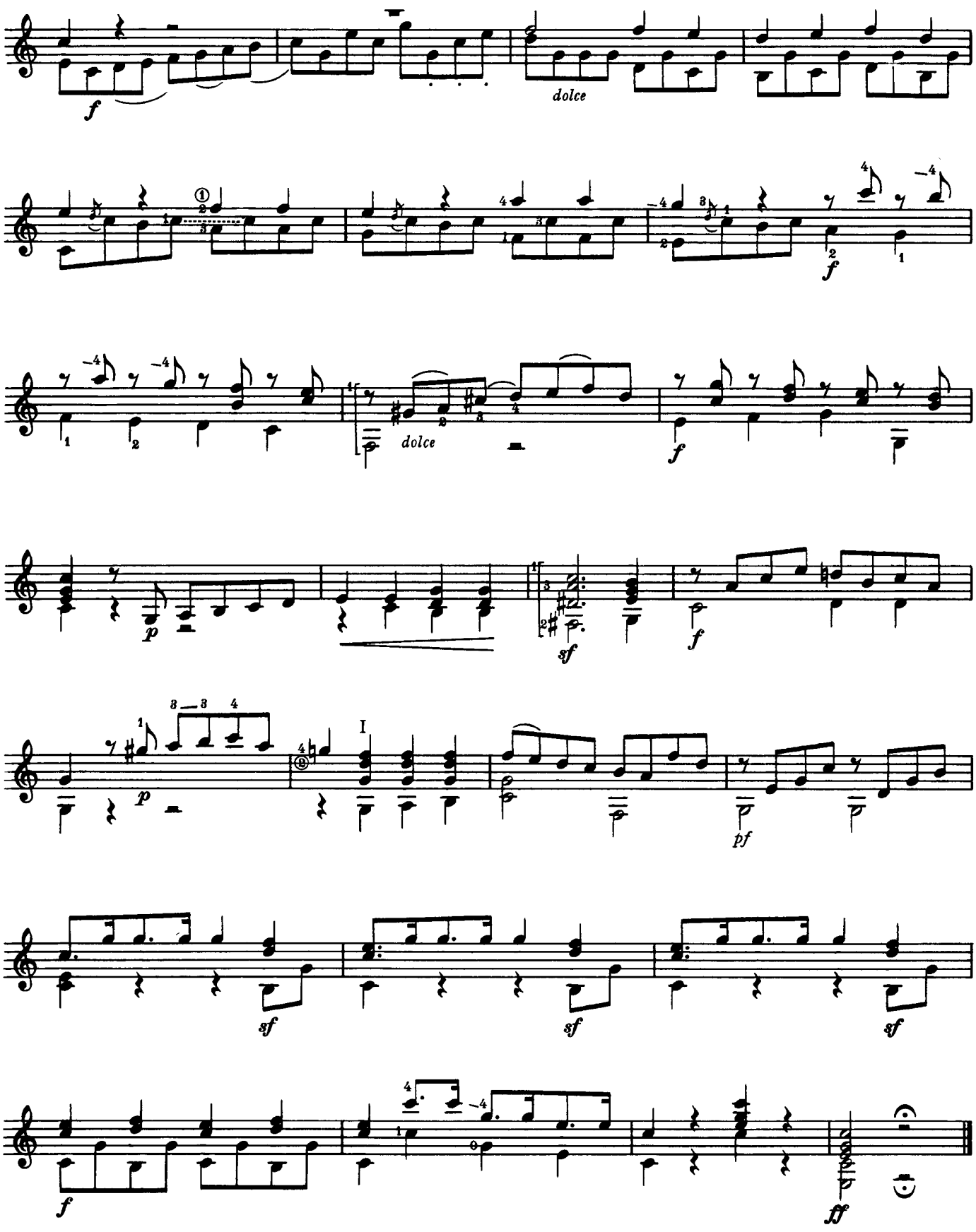

I
f
dolce
f
dolce
p
cresc.
f
p
pf
p
sf
f
p
sf
sf
sf
f
p

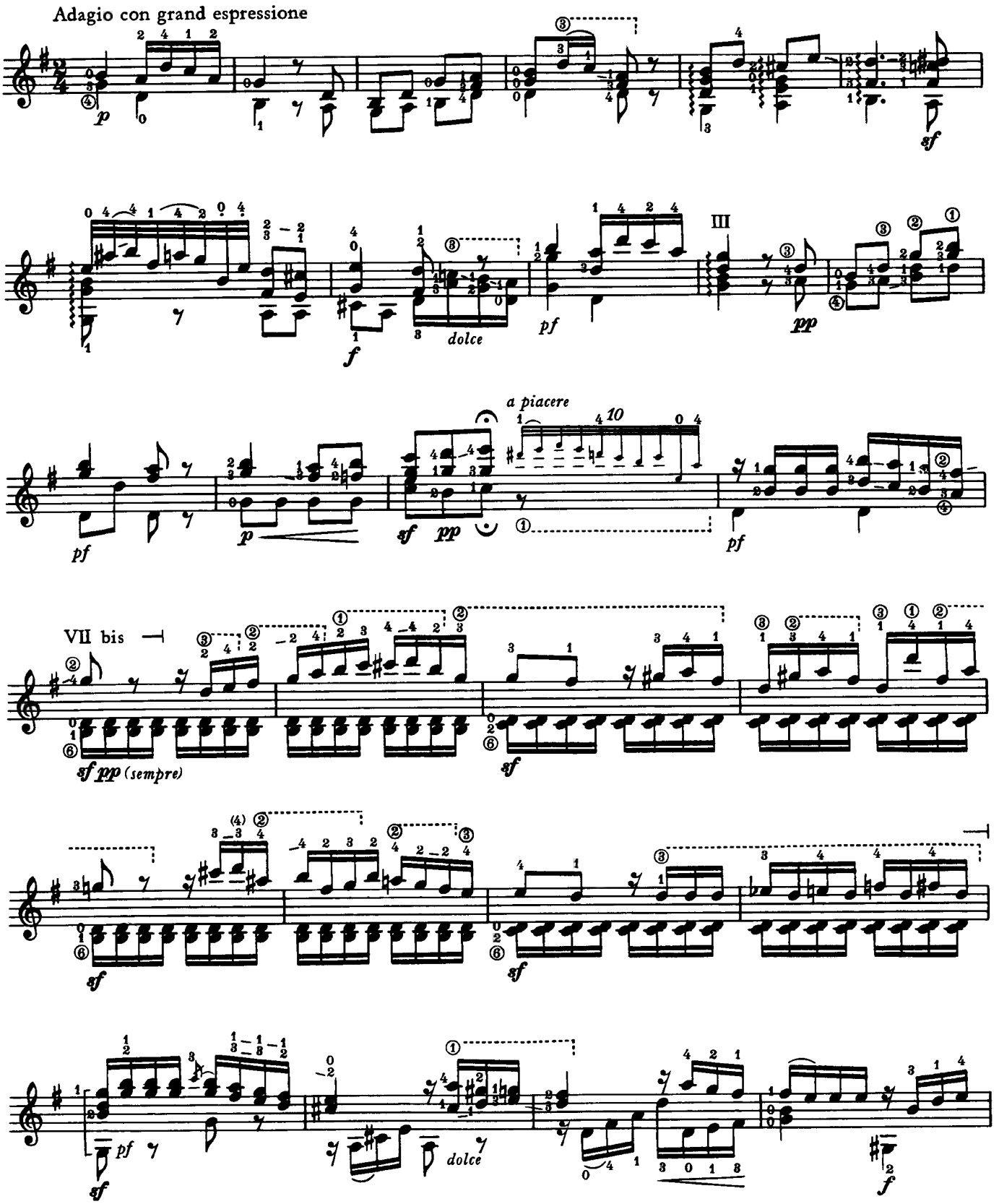

1.
dolce
2.
ff
f
sf
f
sf
f
sf
f
sf
ff
pp
pf
sf
p
dim.
pp

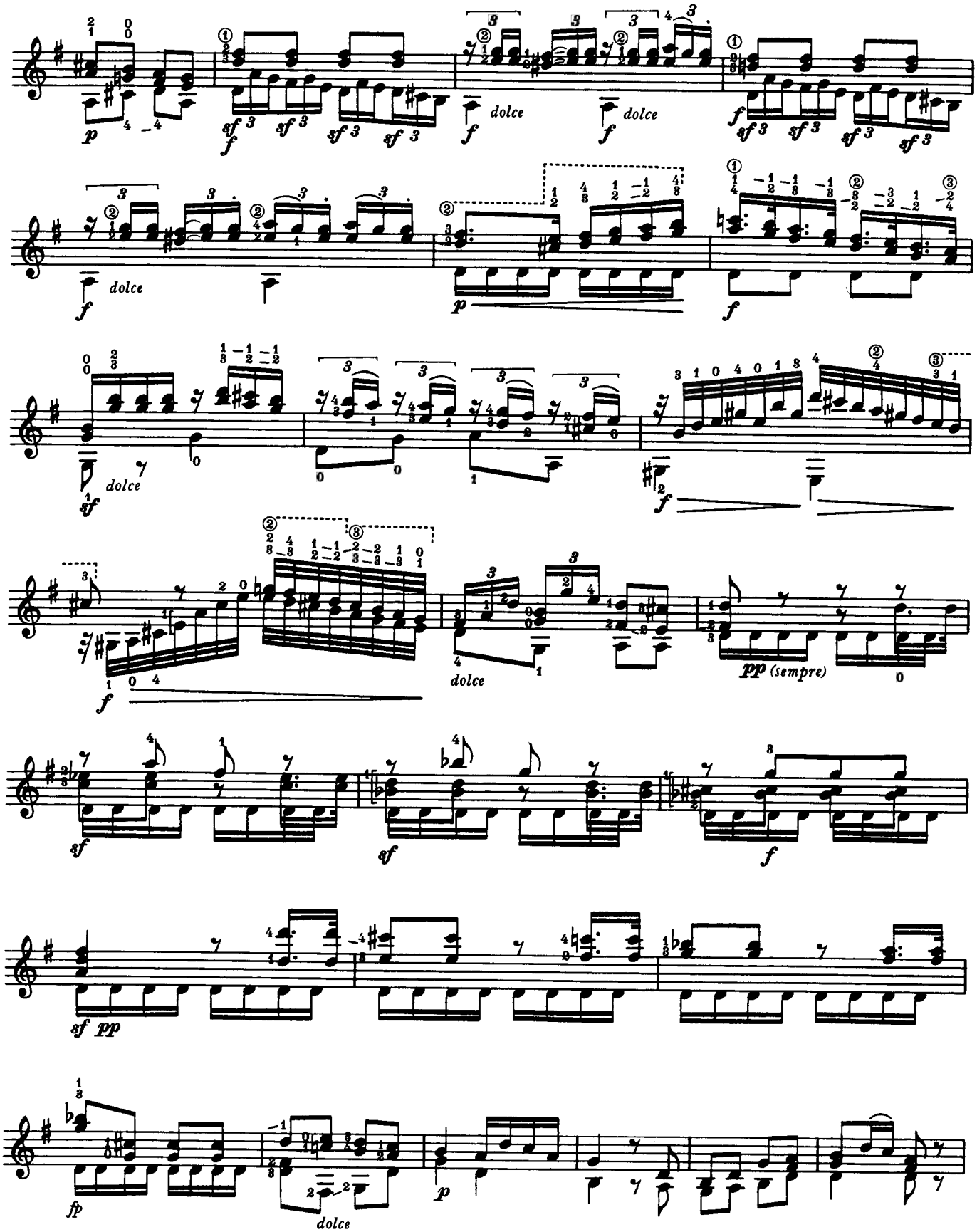

dolce
pf
pf
a m i p i
sf
f
sf
sf
f
sf
pp

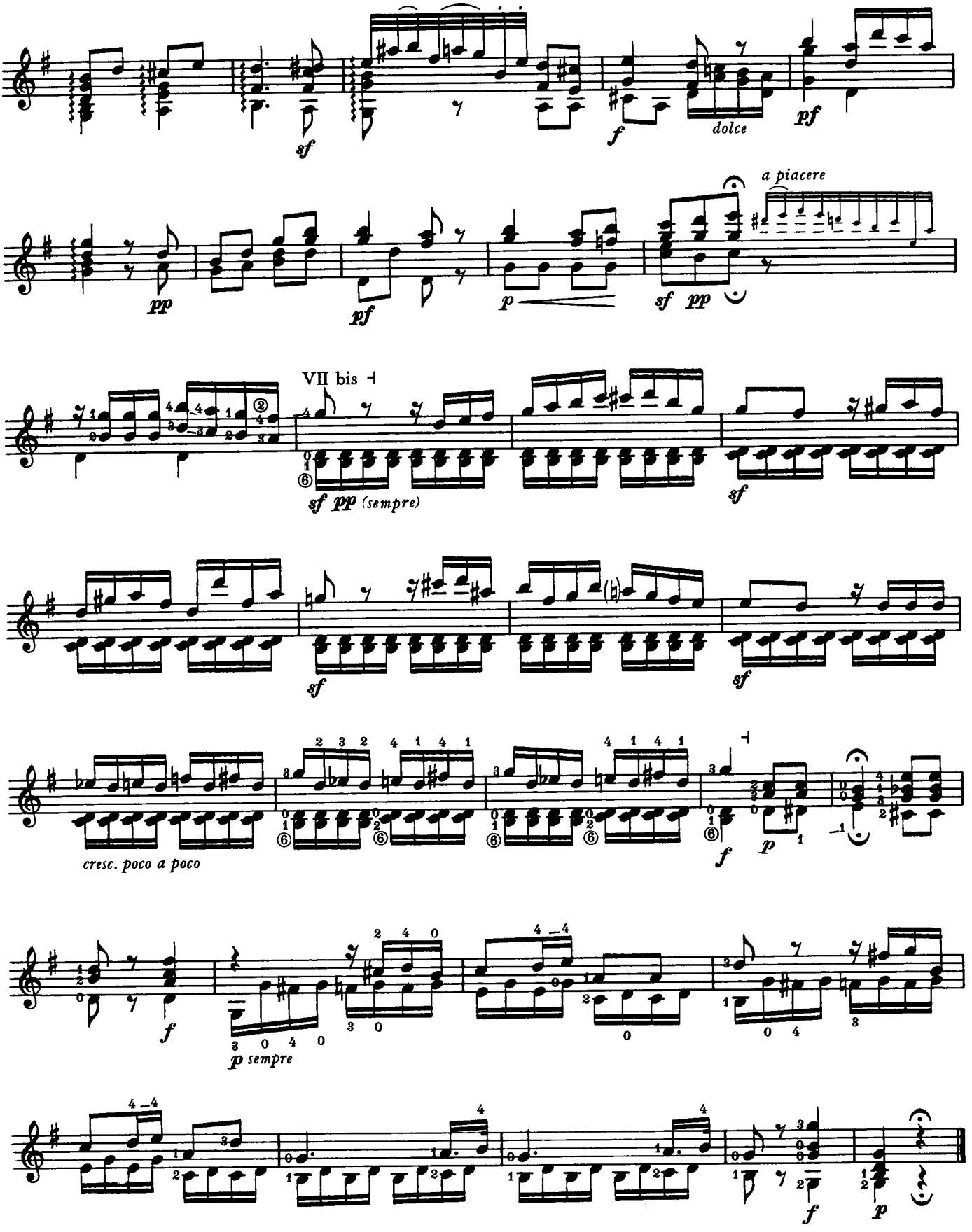

sf
pp
f
p
dolce
pp
cresc.
pf
pp
cresc.
f
(cresc.)
f
pp


dolce
pf
sf
(pp) dolce
f
pf
dolce
f


f
dolce
f
dolce
f
p
sf
f
p
pf
sf
sf
sf
f
ff

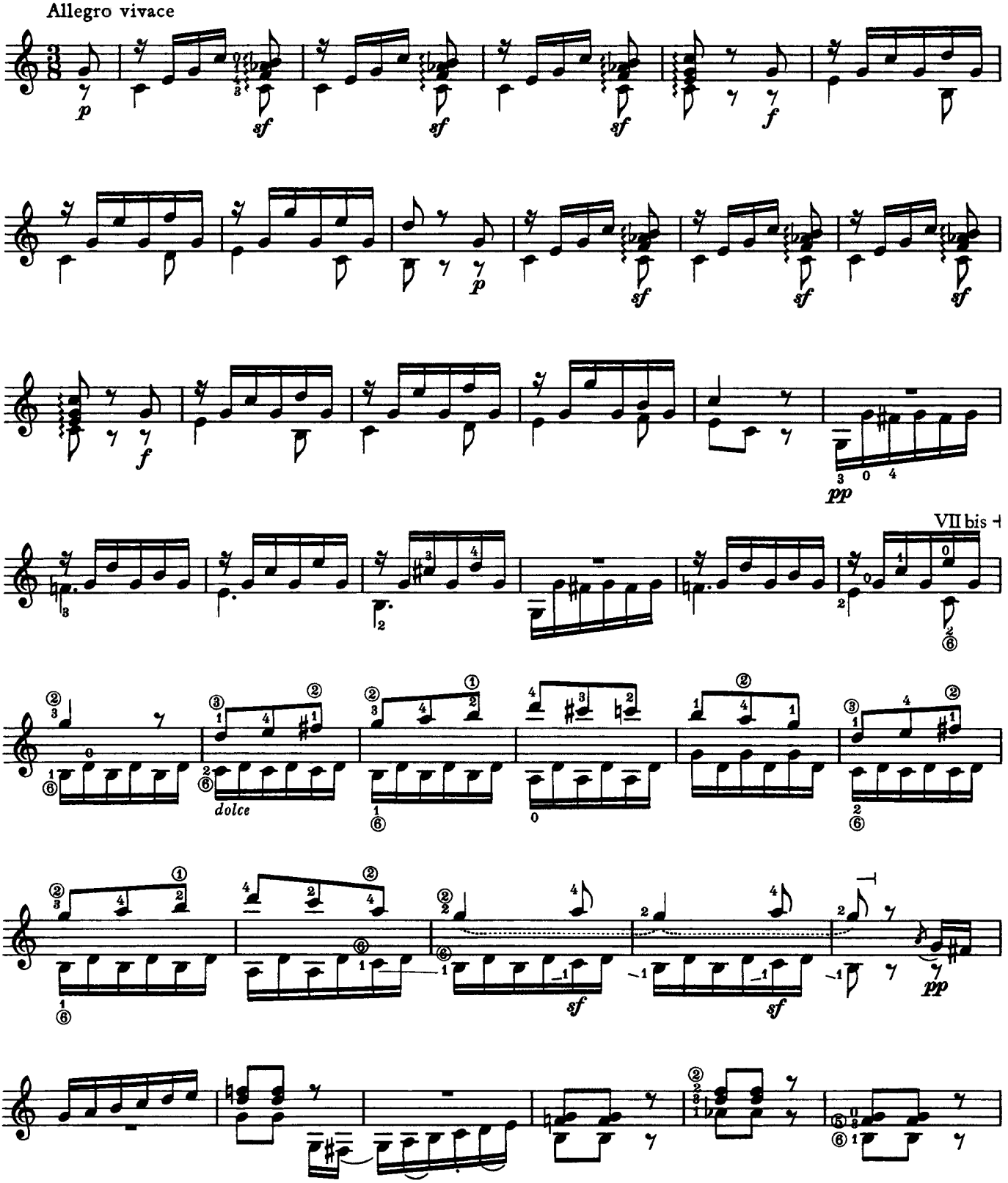

Adagio con grand espressione
p
sf
f
dolce
pf
III
pp
a piacere
sf pp
pf
VII bis
sf pp (sempre)
sf
sf
sf
pf
dolce
f

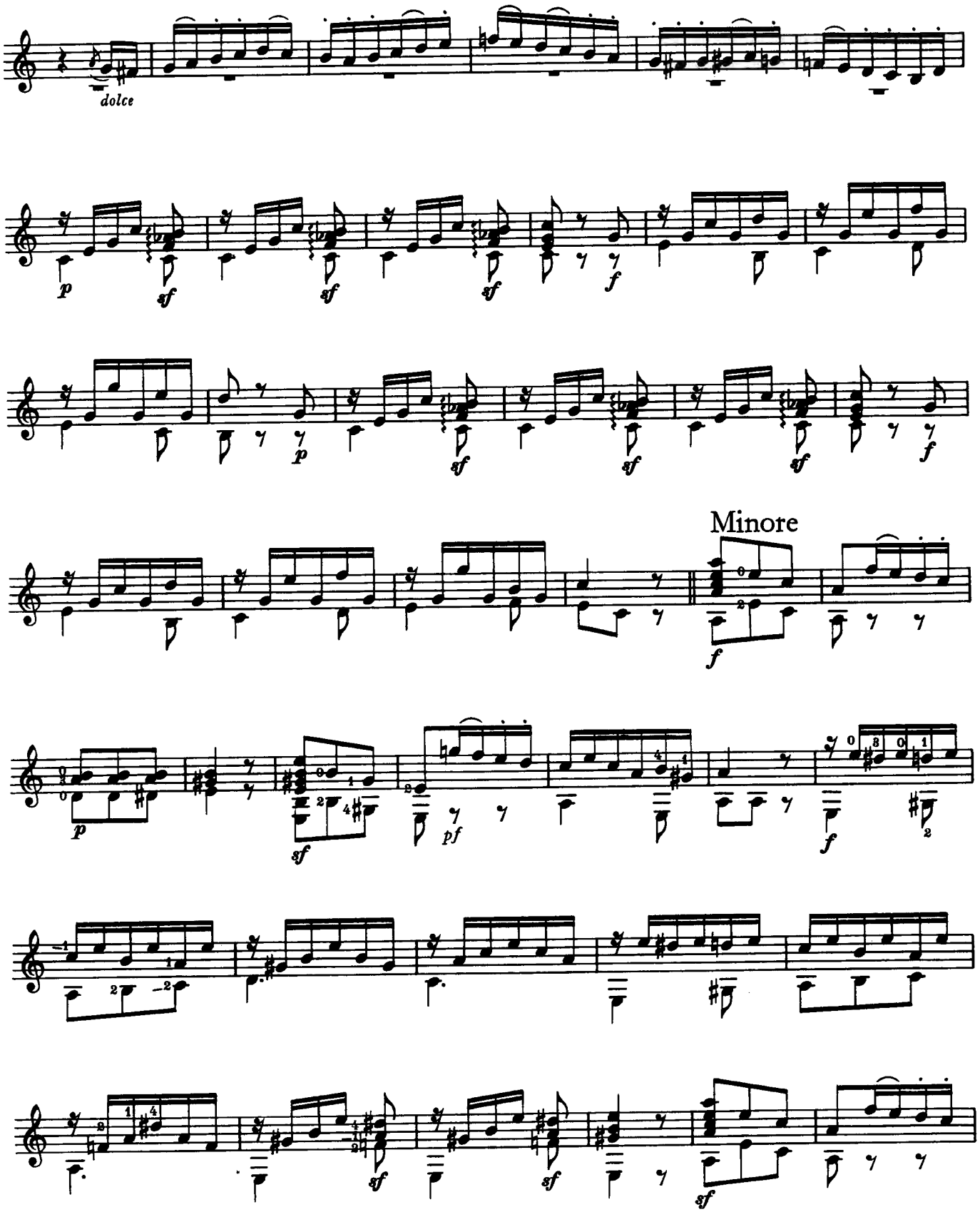

dolce
dolce
dolce
dolce
dolce
pp (sempre)
dolce

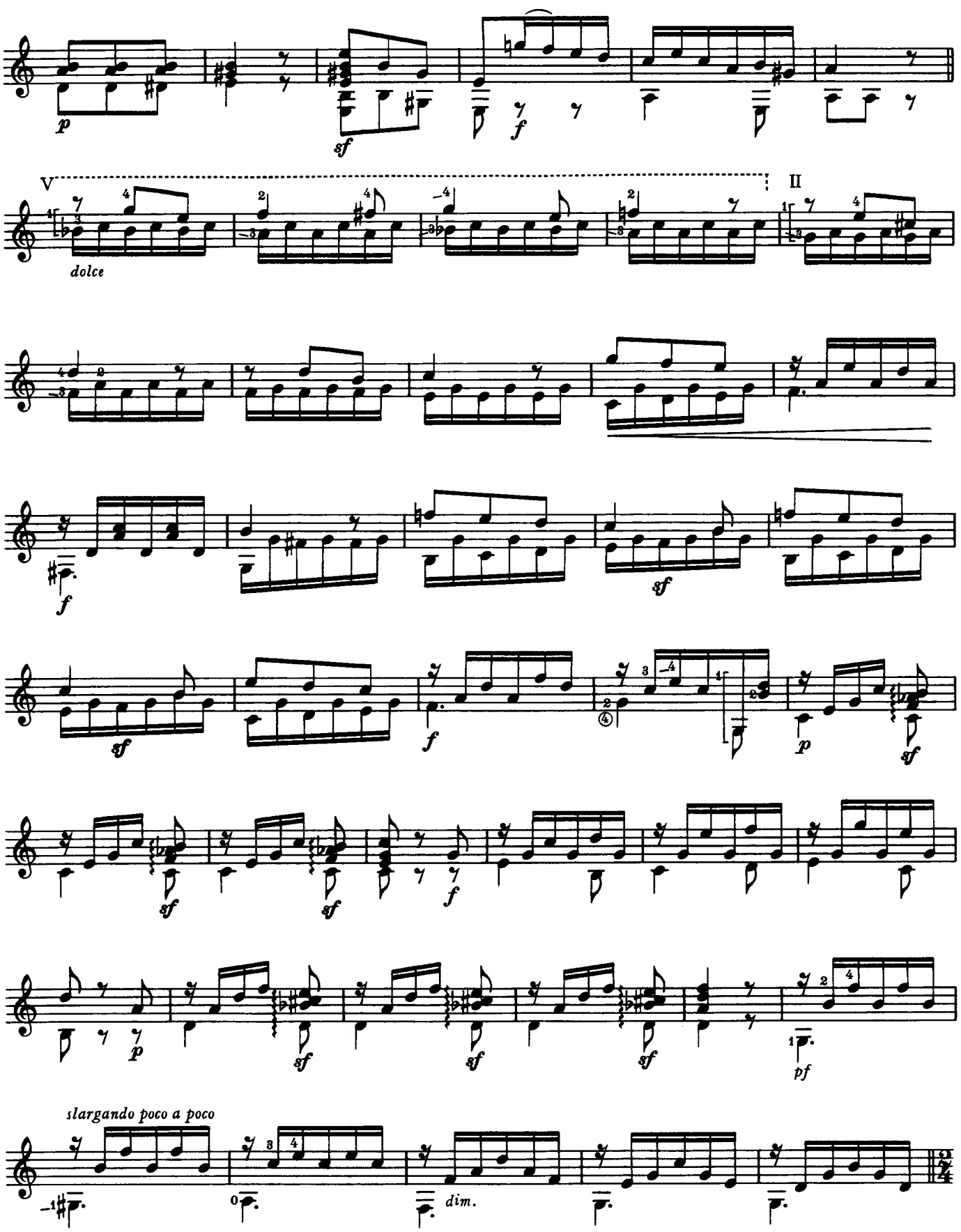

sf
f
dolce
pf
a piacere
pp
pf
p
sf pp
VII bis
sf pp (sempre)
sf
sf
sf
cresc. poco a poco
f
p
f
p sempre
f
p

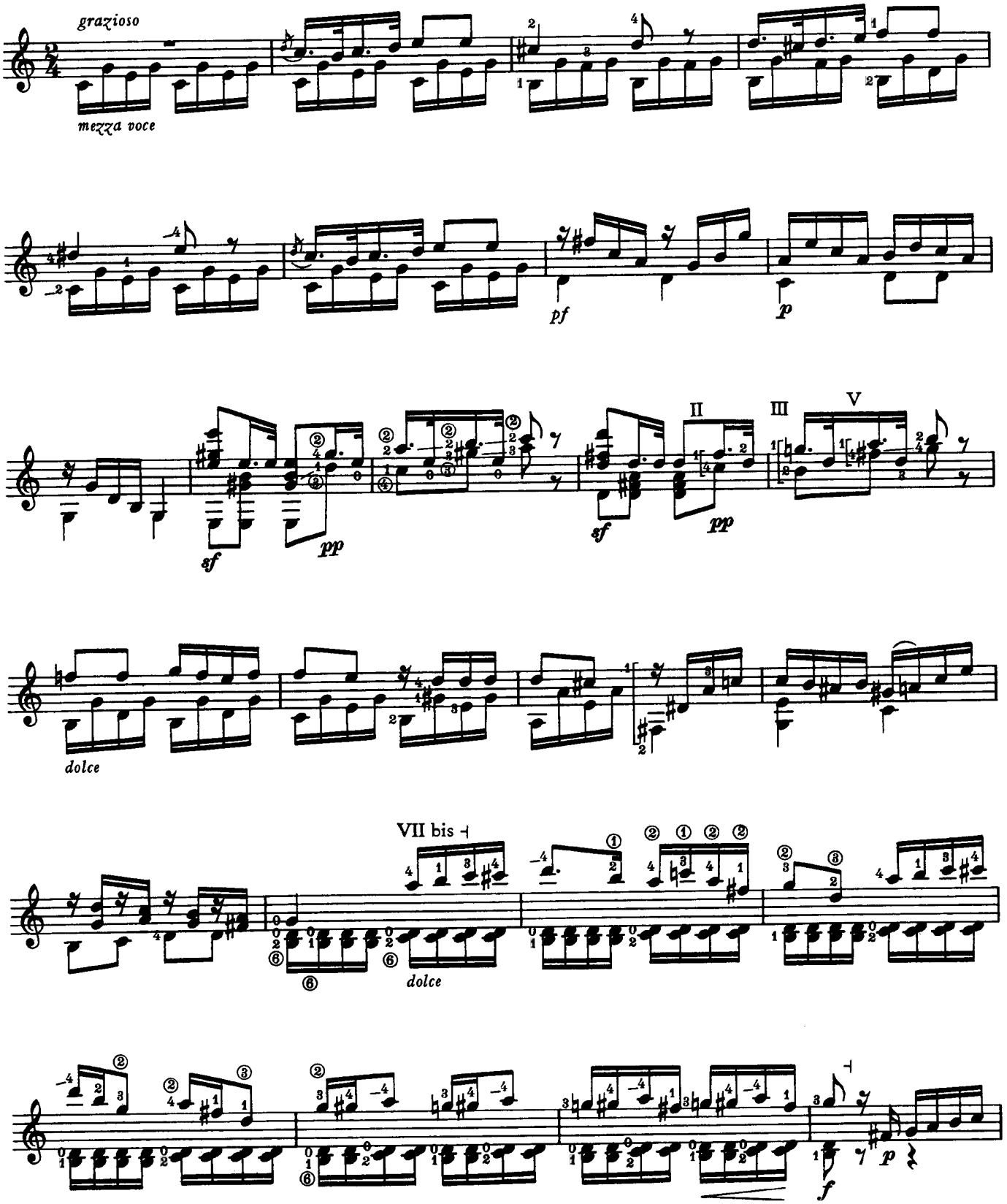
Finale

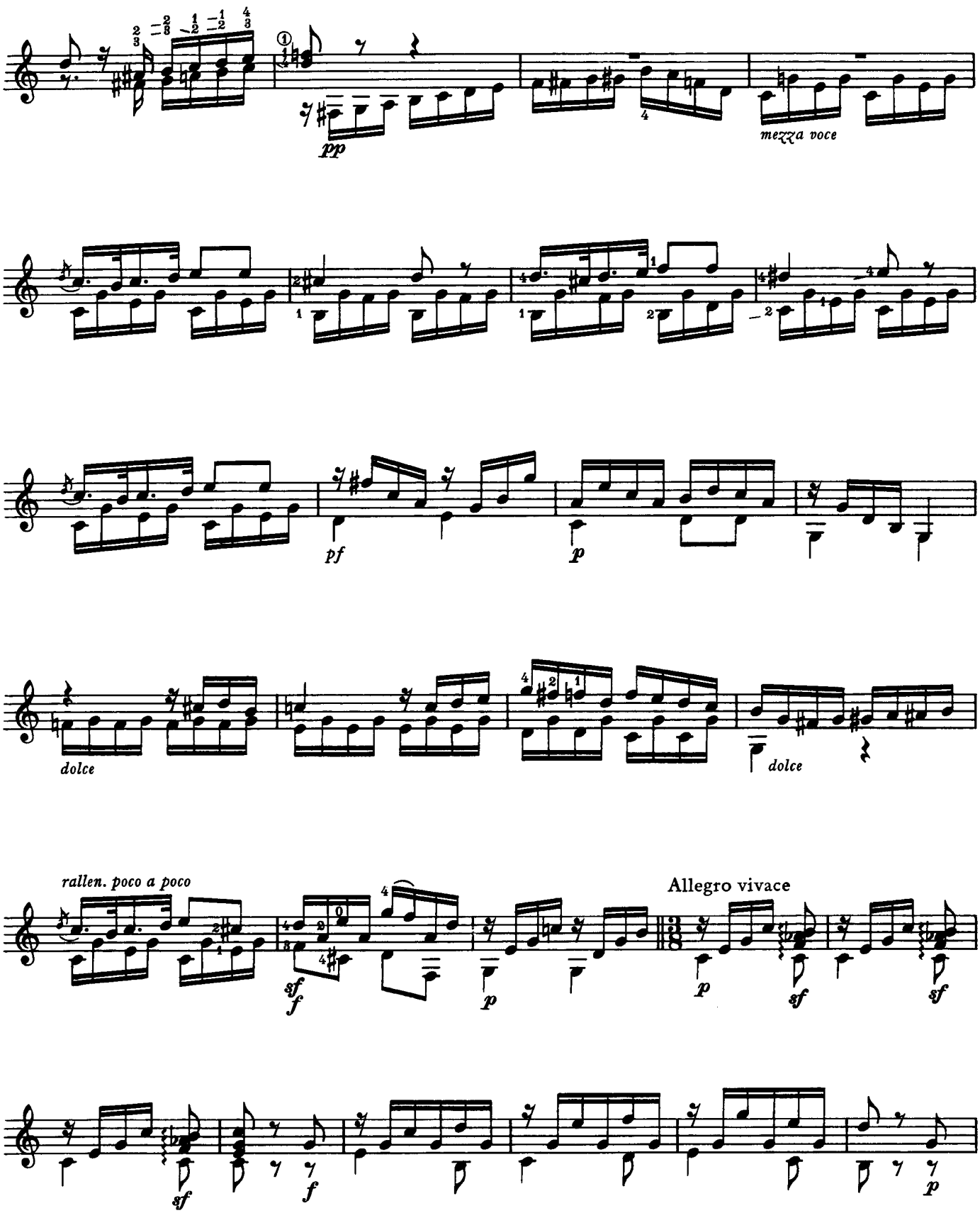
Allegro vivace

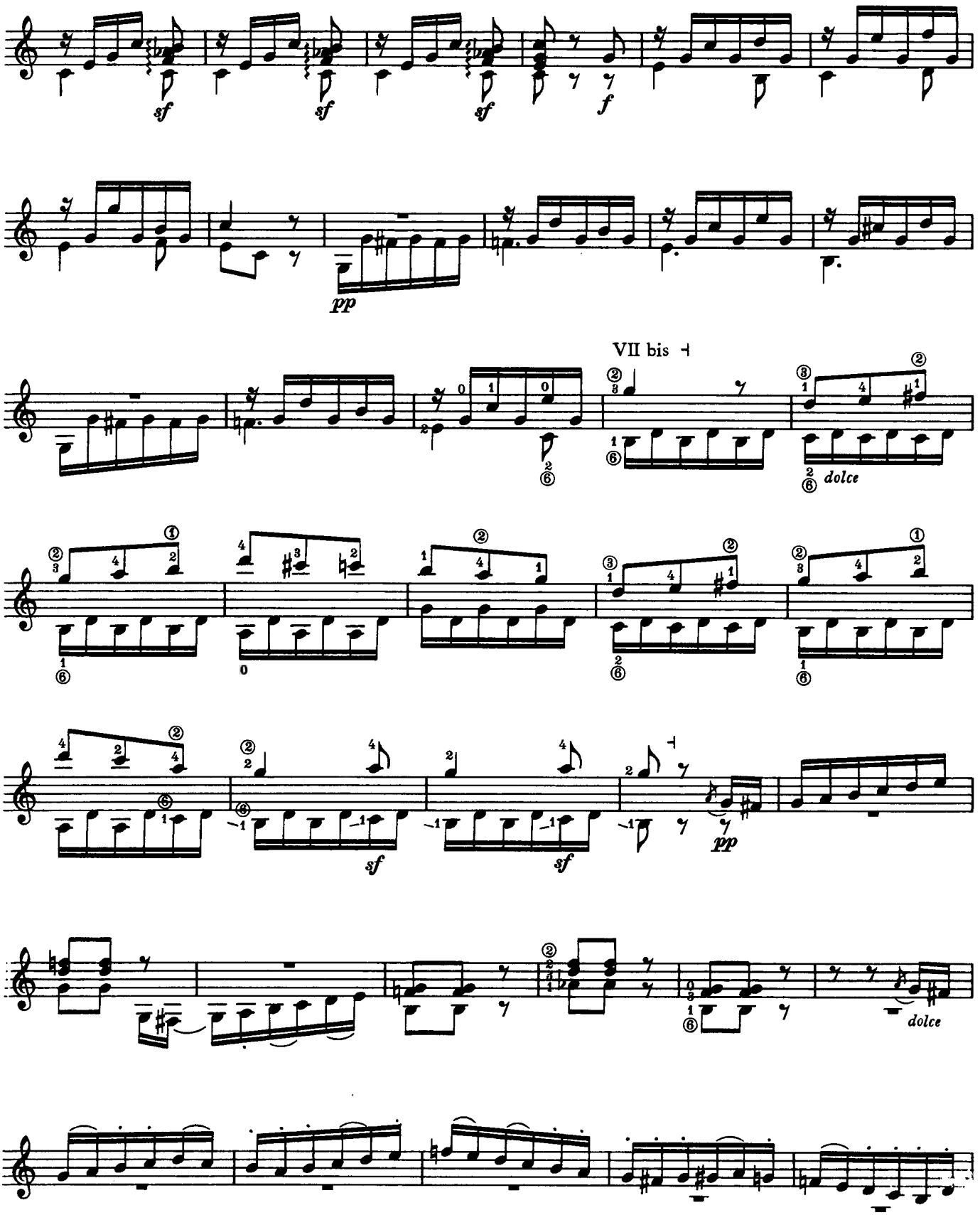


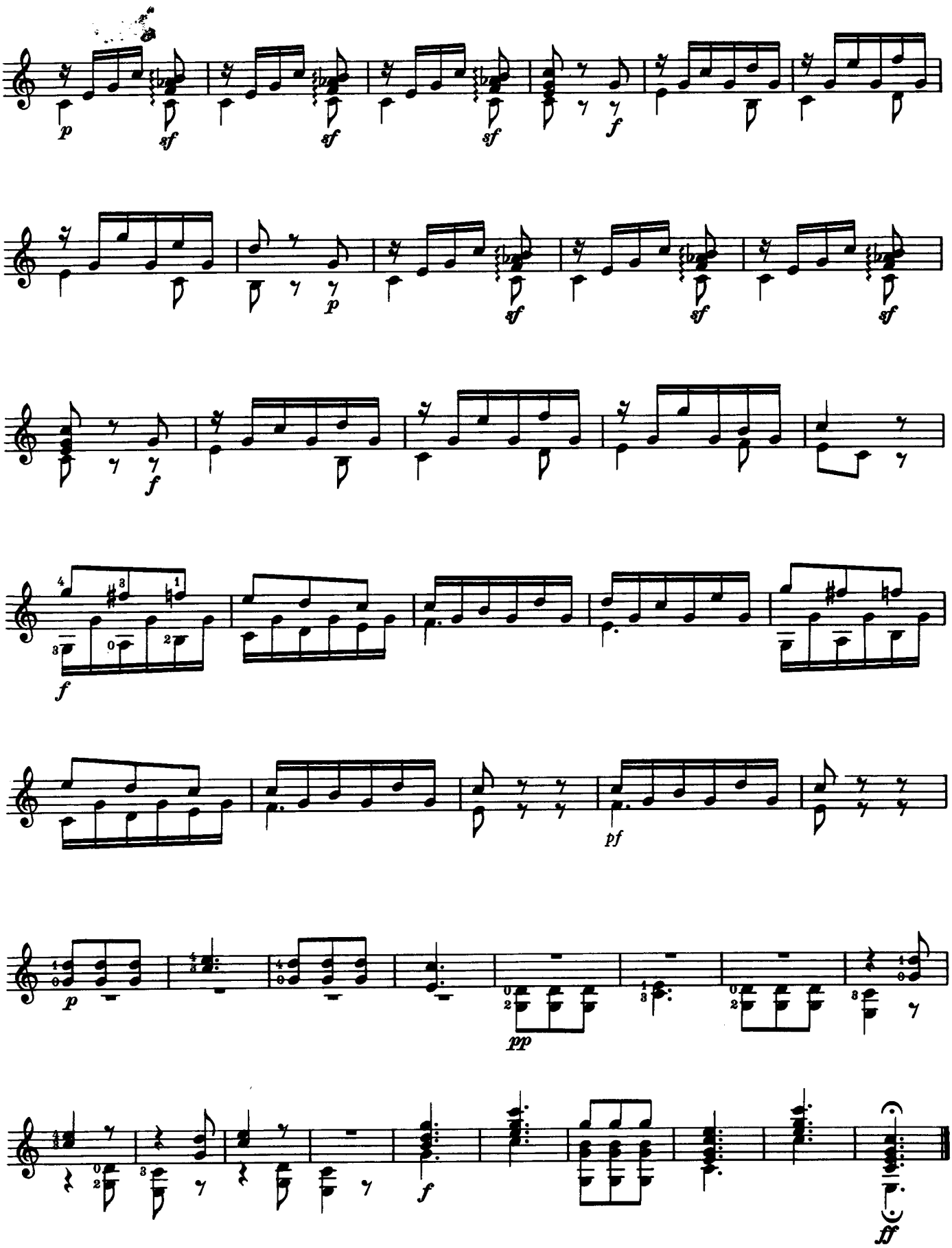

dolce
Minore


V
II
dolce
slargando poco a poco
dim.


grazioso
mezza voce
pf
p
sf
pp
II
III
V
dolce
VII bis
dolce
f
p


pp
mezza voce
pf
p
dolce
dolce
rallen. poco a poco
sf
f
p
Allegro vivace
p
sf
sf
sf
f
p


sf
sf
sf
f
pp
VII bis
dolce
sf
sf
pp
dolce

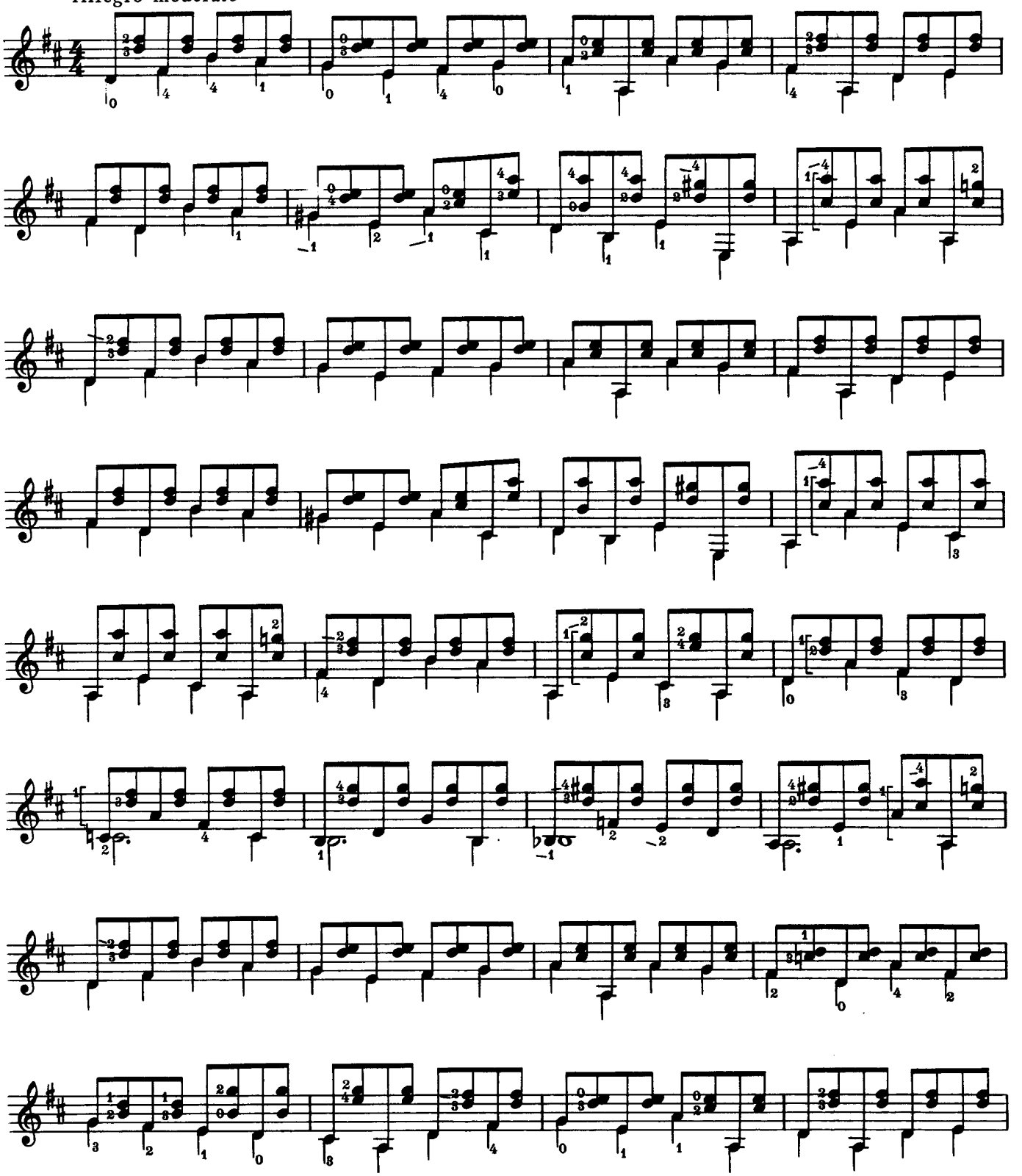

p
sf
sf
sf
f
p
sf
sf
sf
f
f
pf
p
pp
f
ff

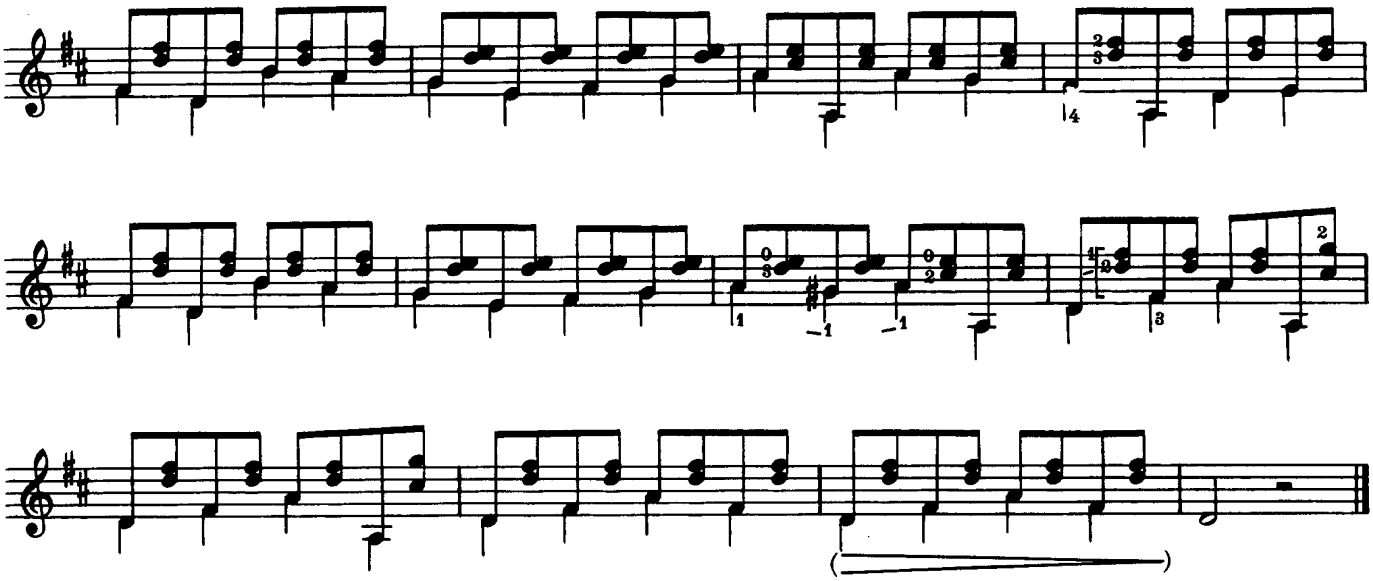
Douze Etudes

1

Fernando Sor
op. 6

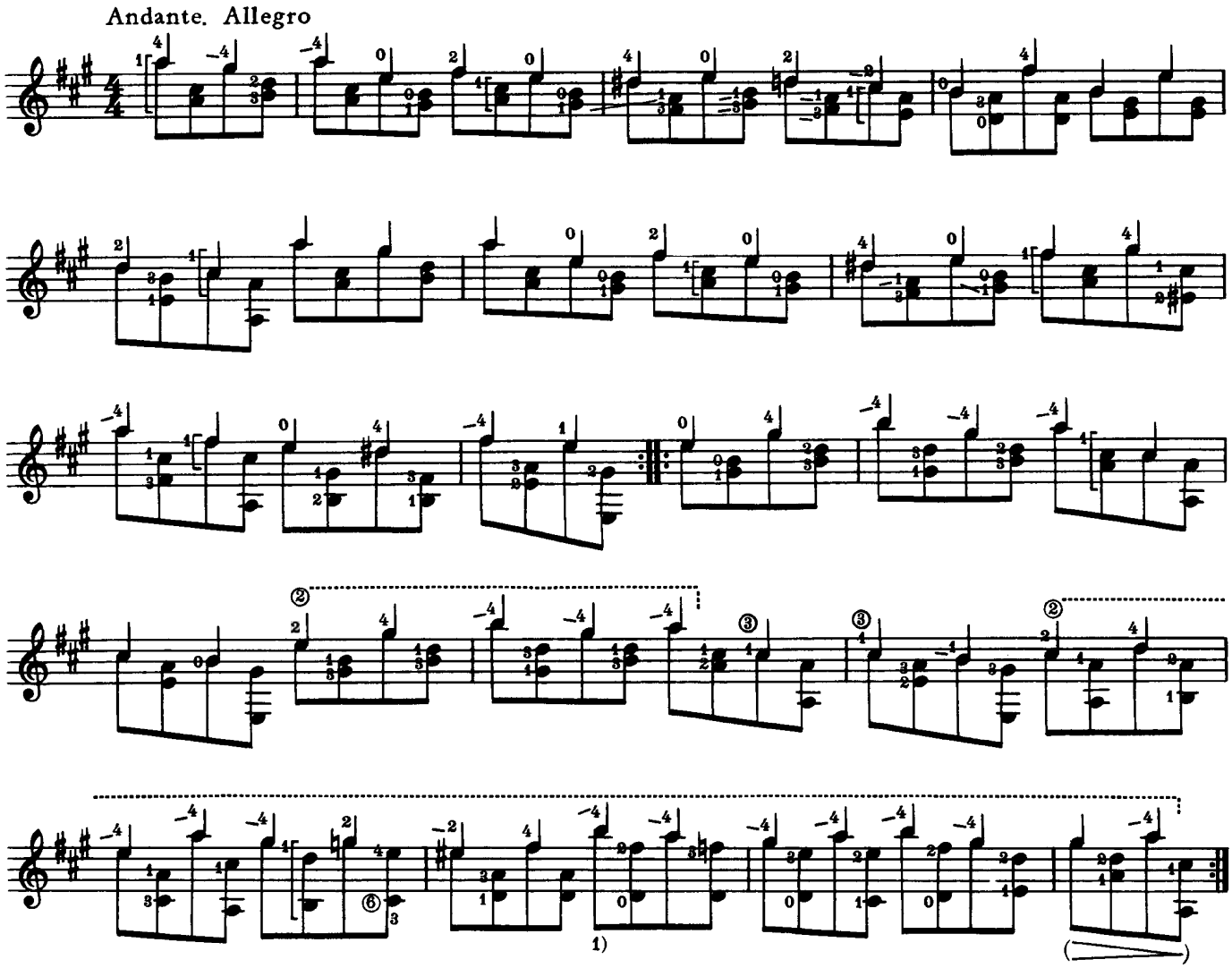
Allegro moderato





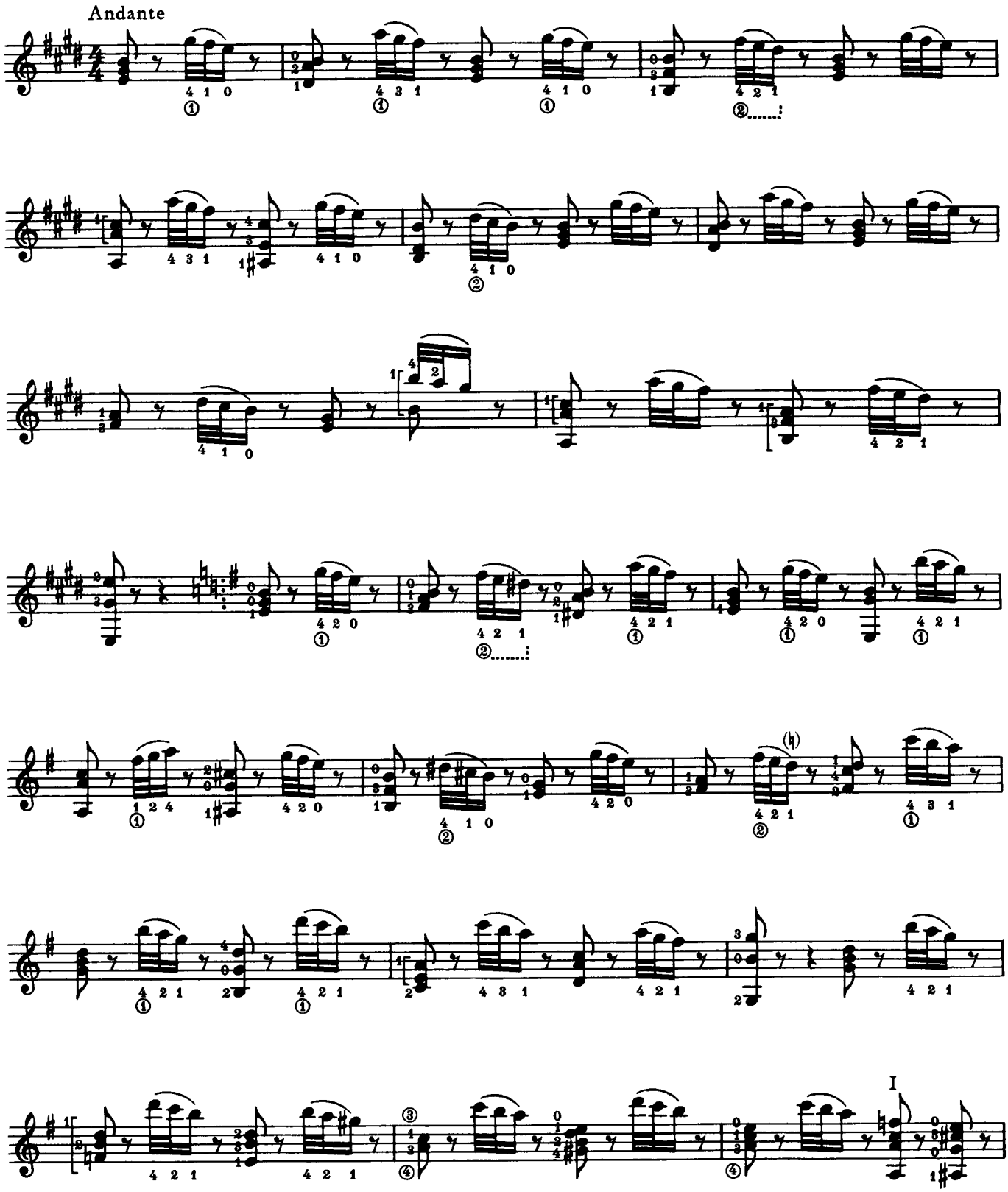
2

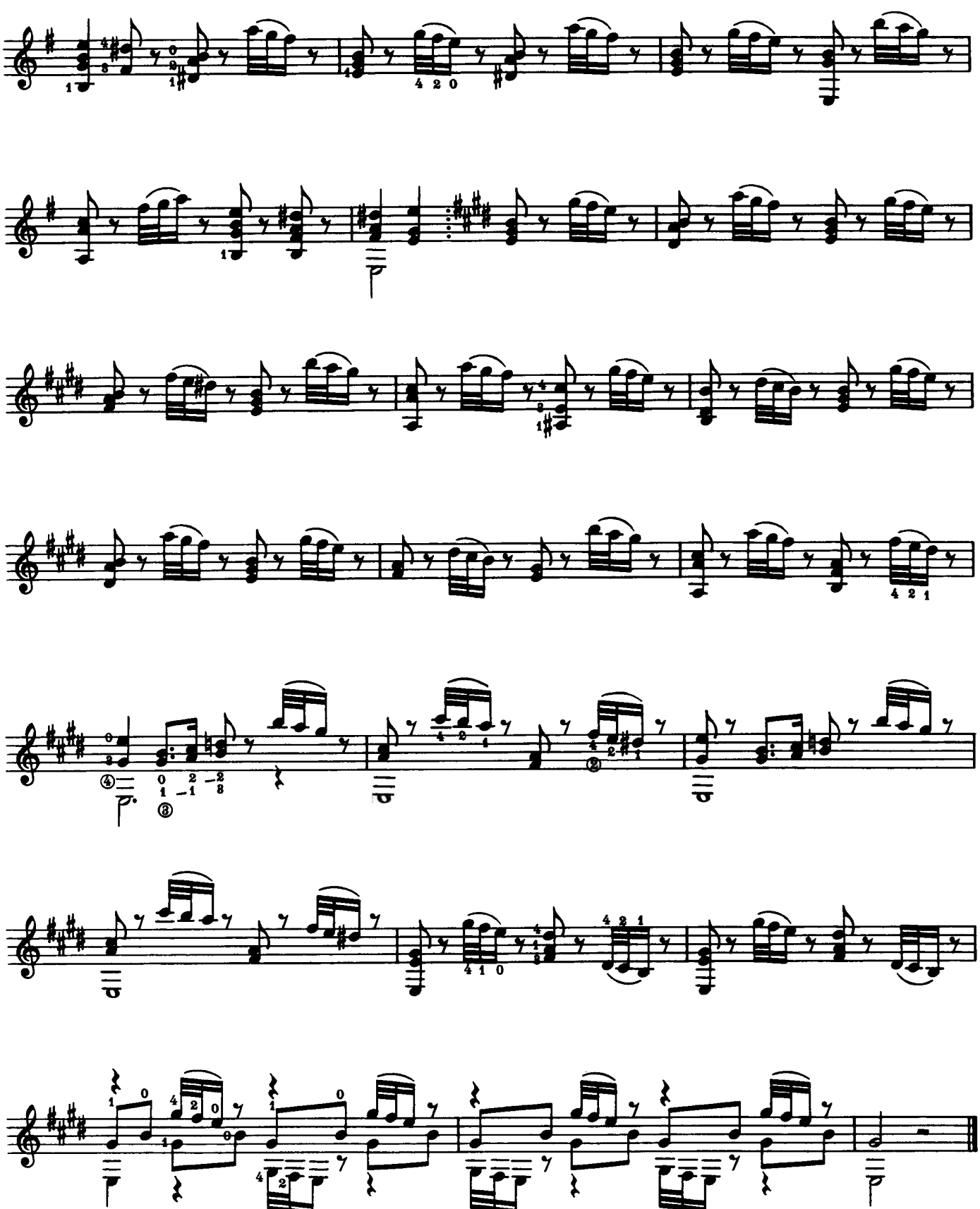
Andante. Allegro



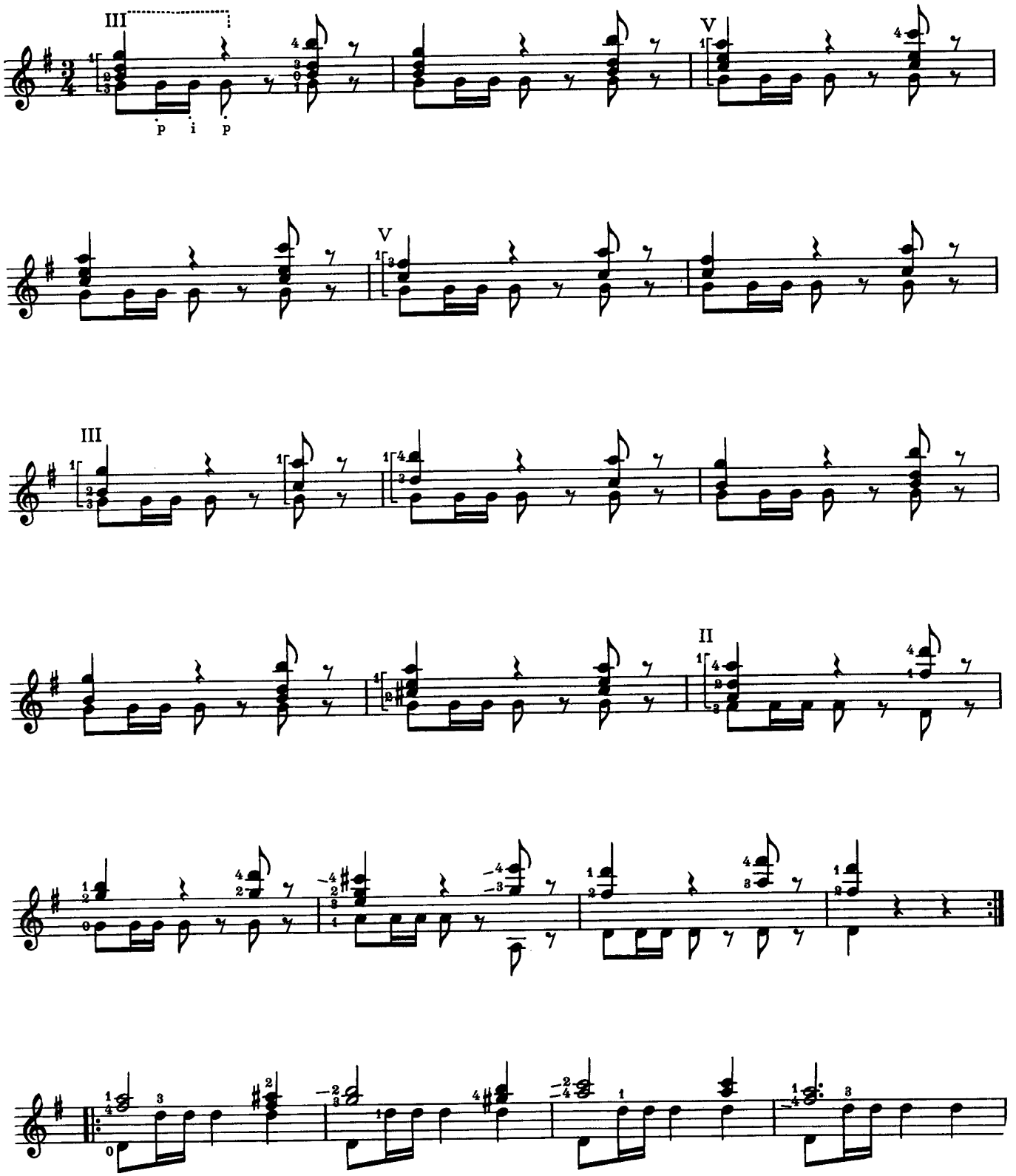
[1]Melodie von hier ab auch durchweg auf ① / *Melody from here also throughout on* ①

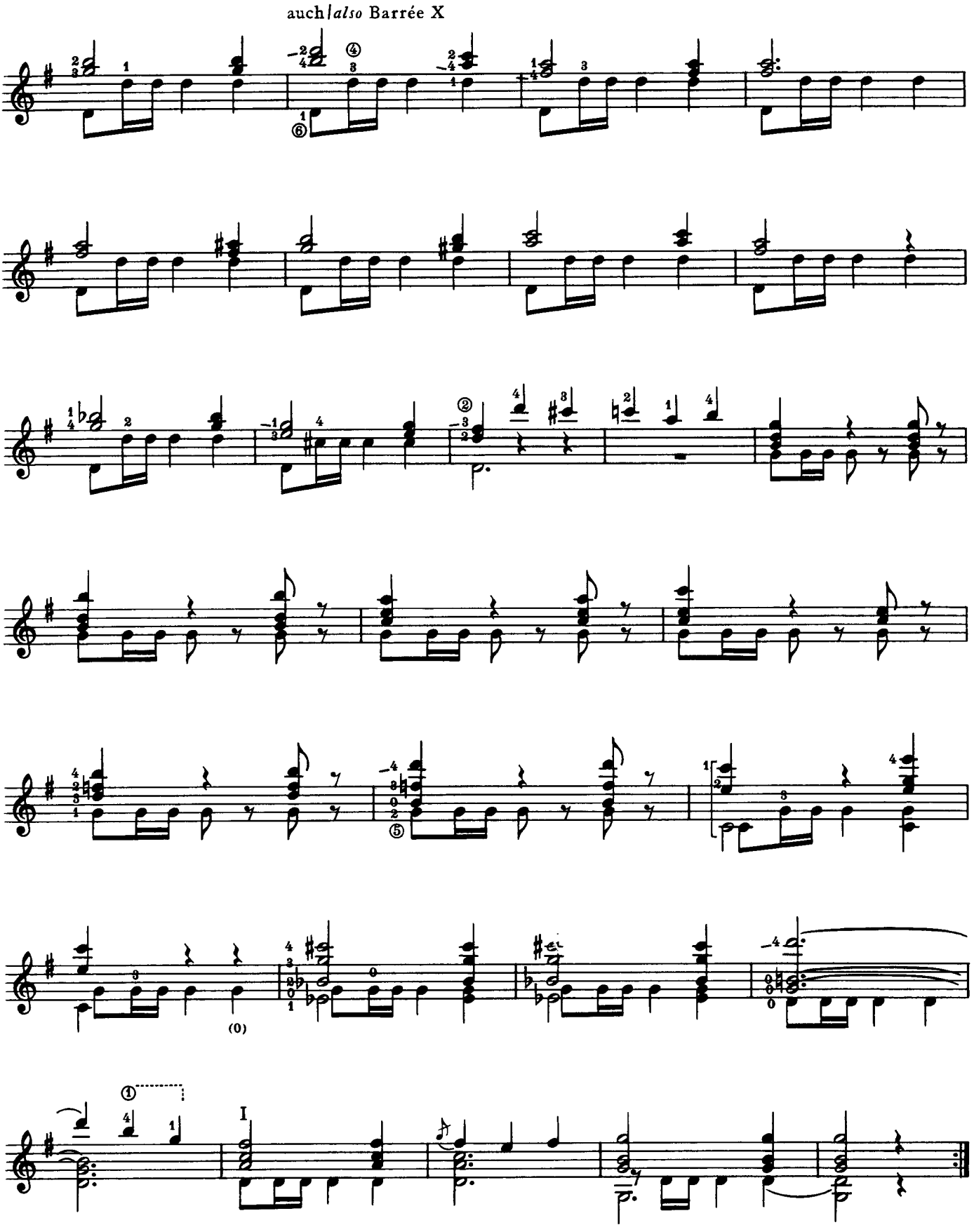
3



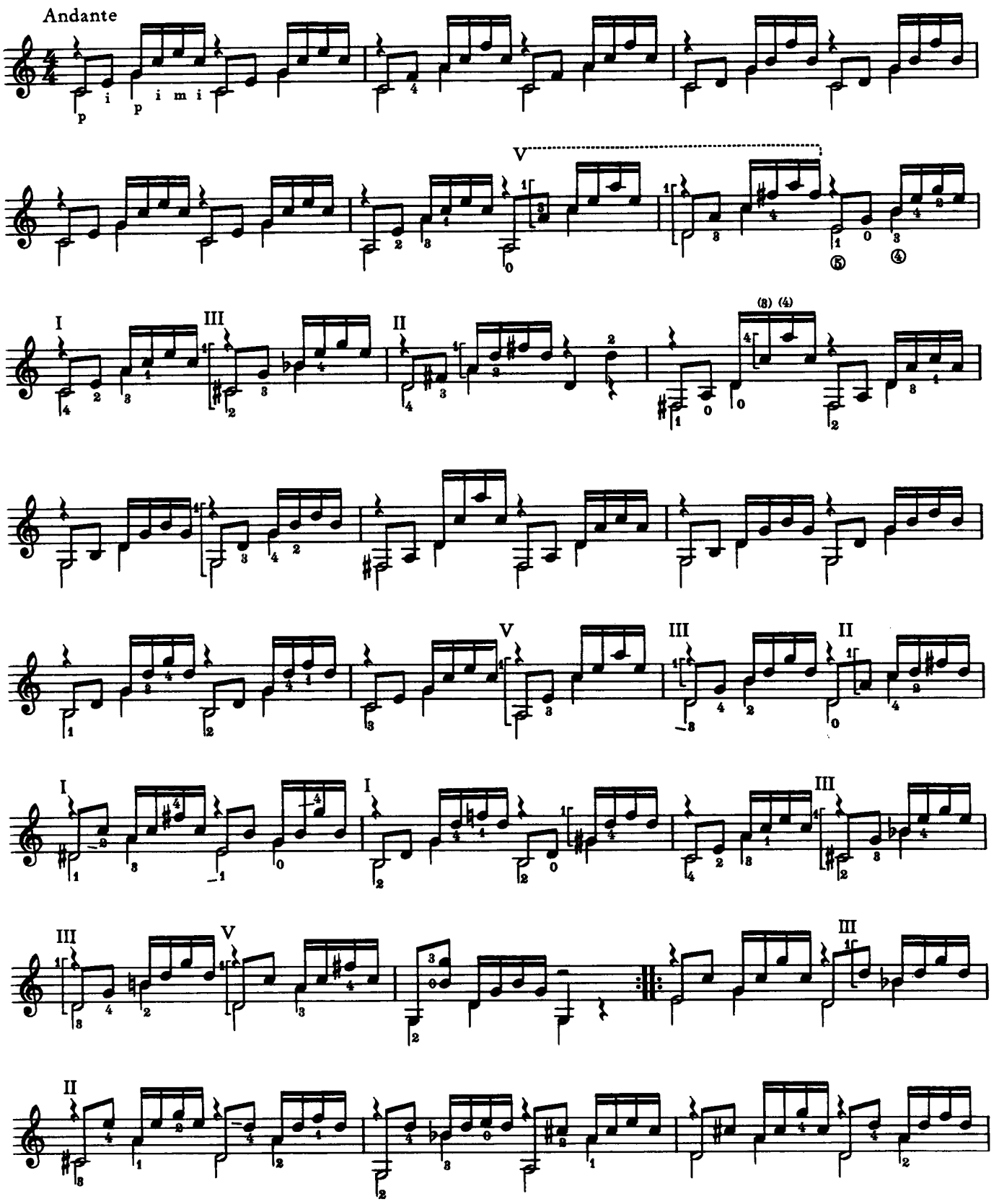


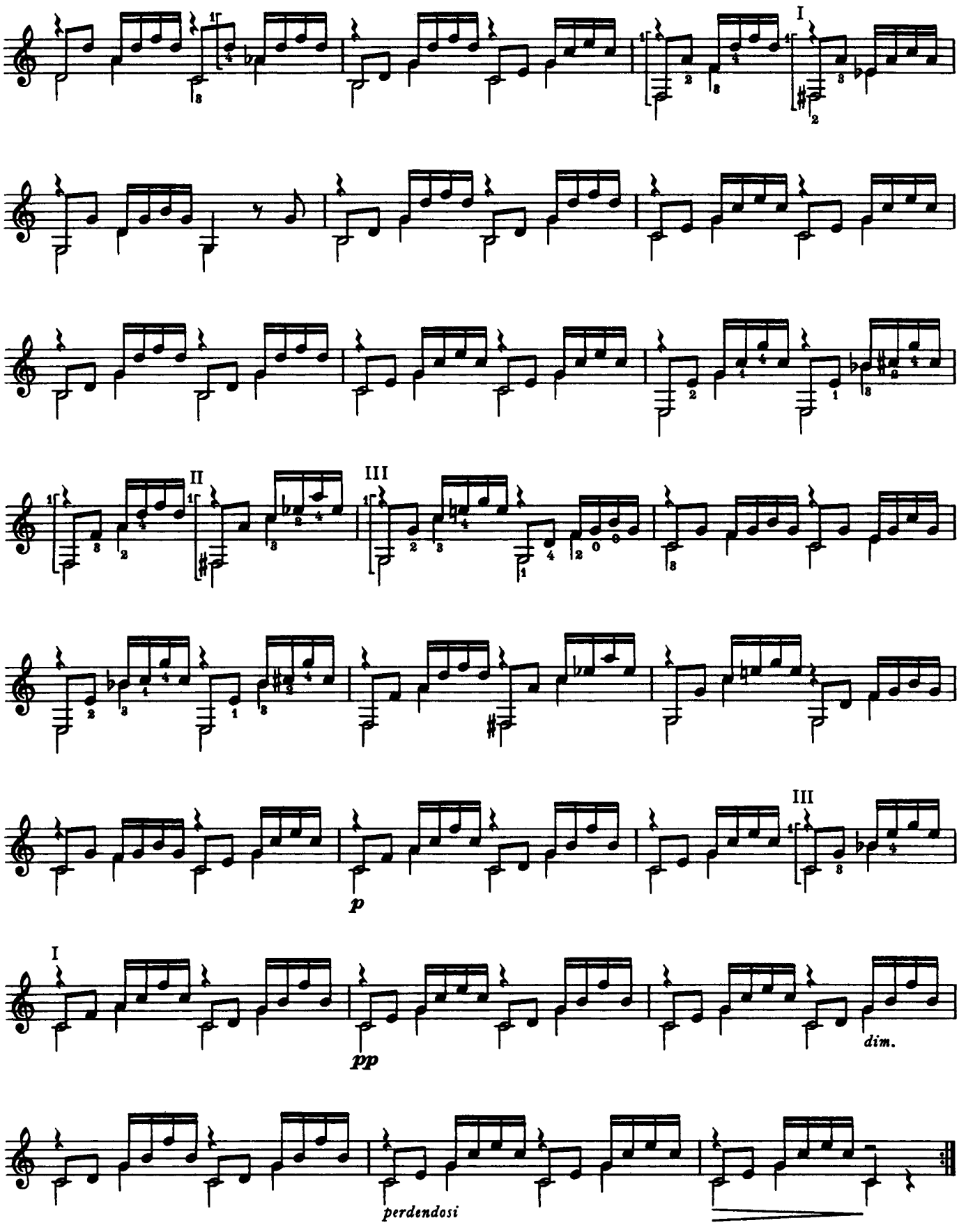
4



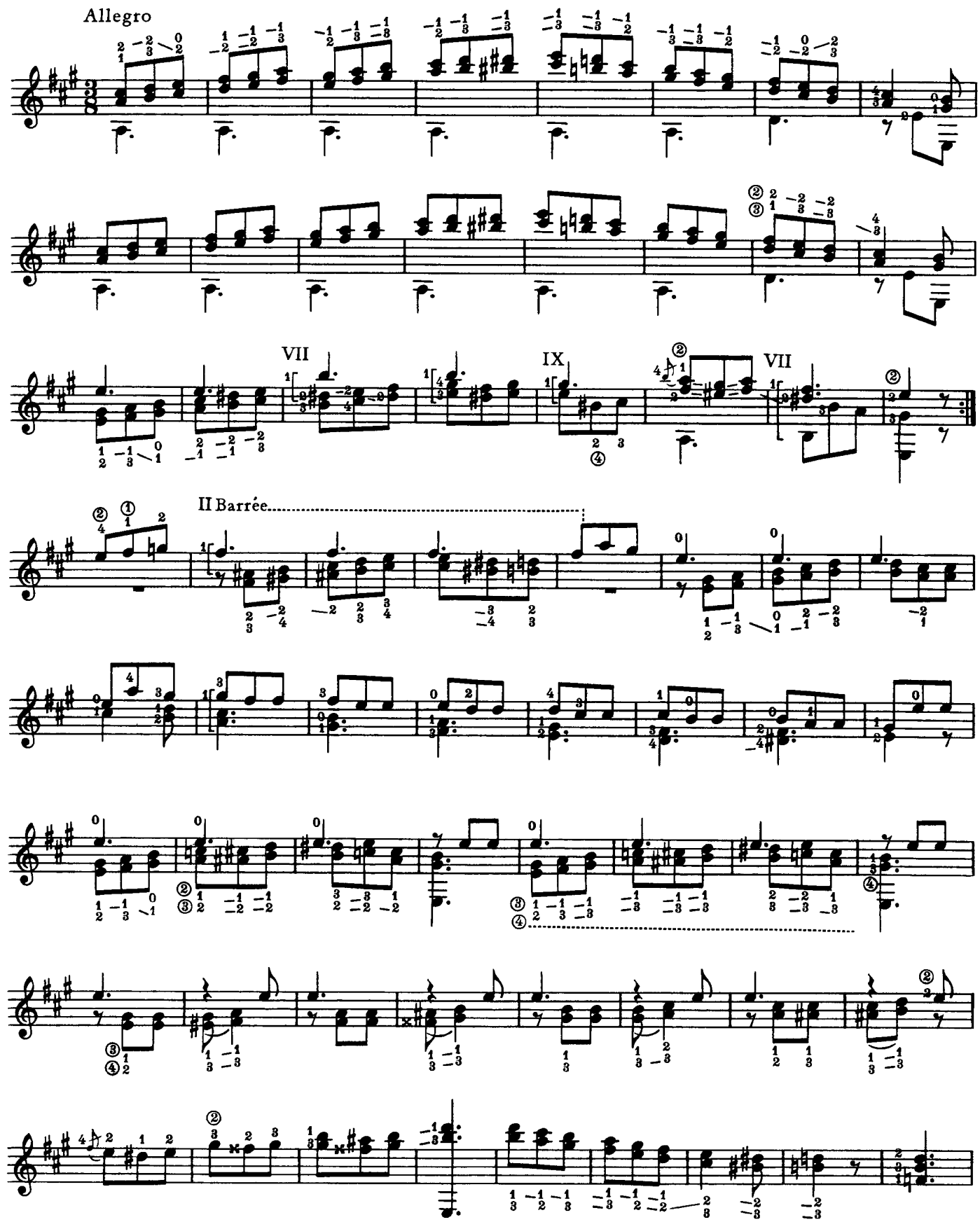

auch/*also* Barrée X

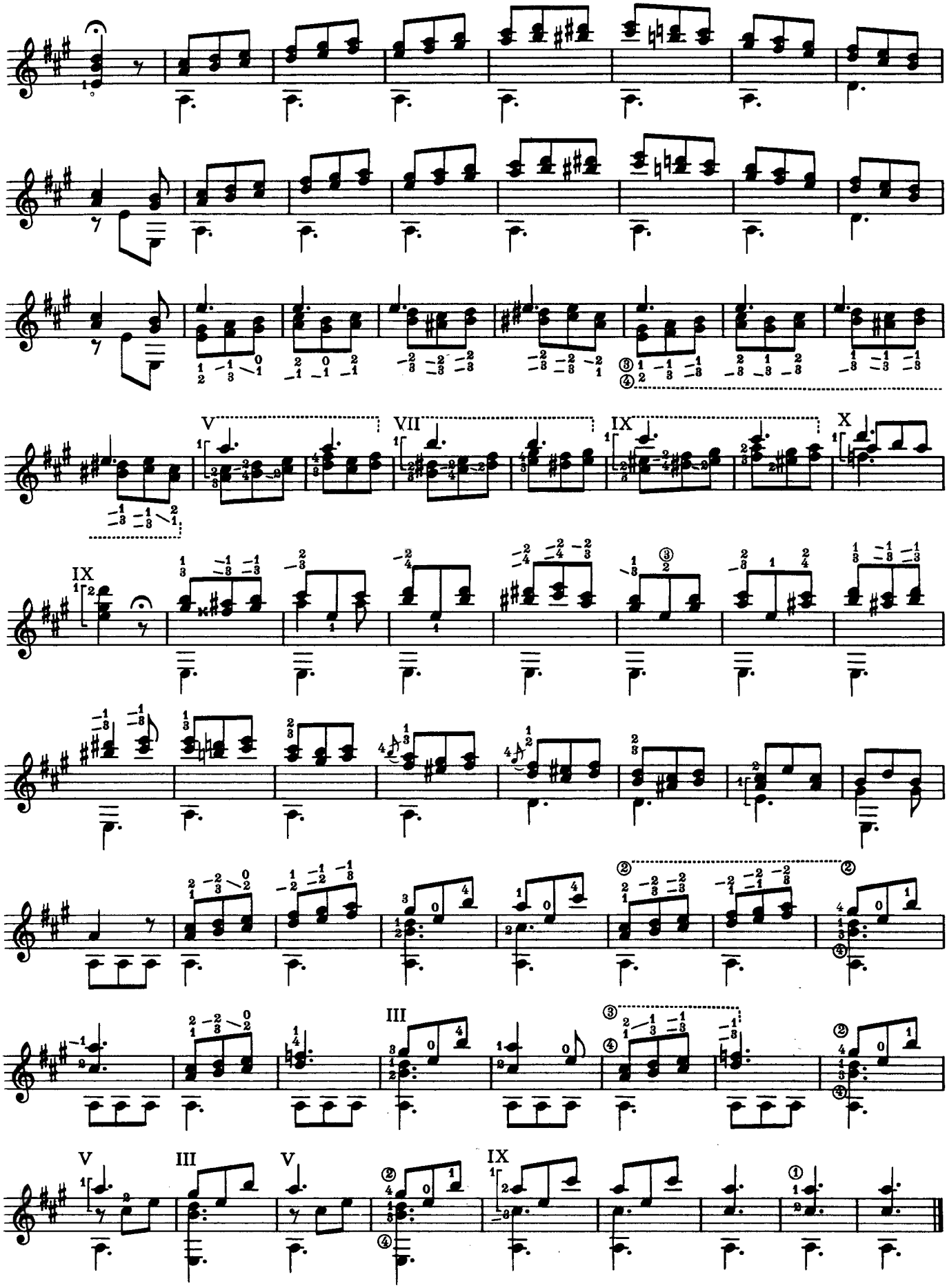
5



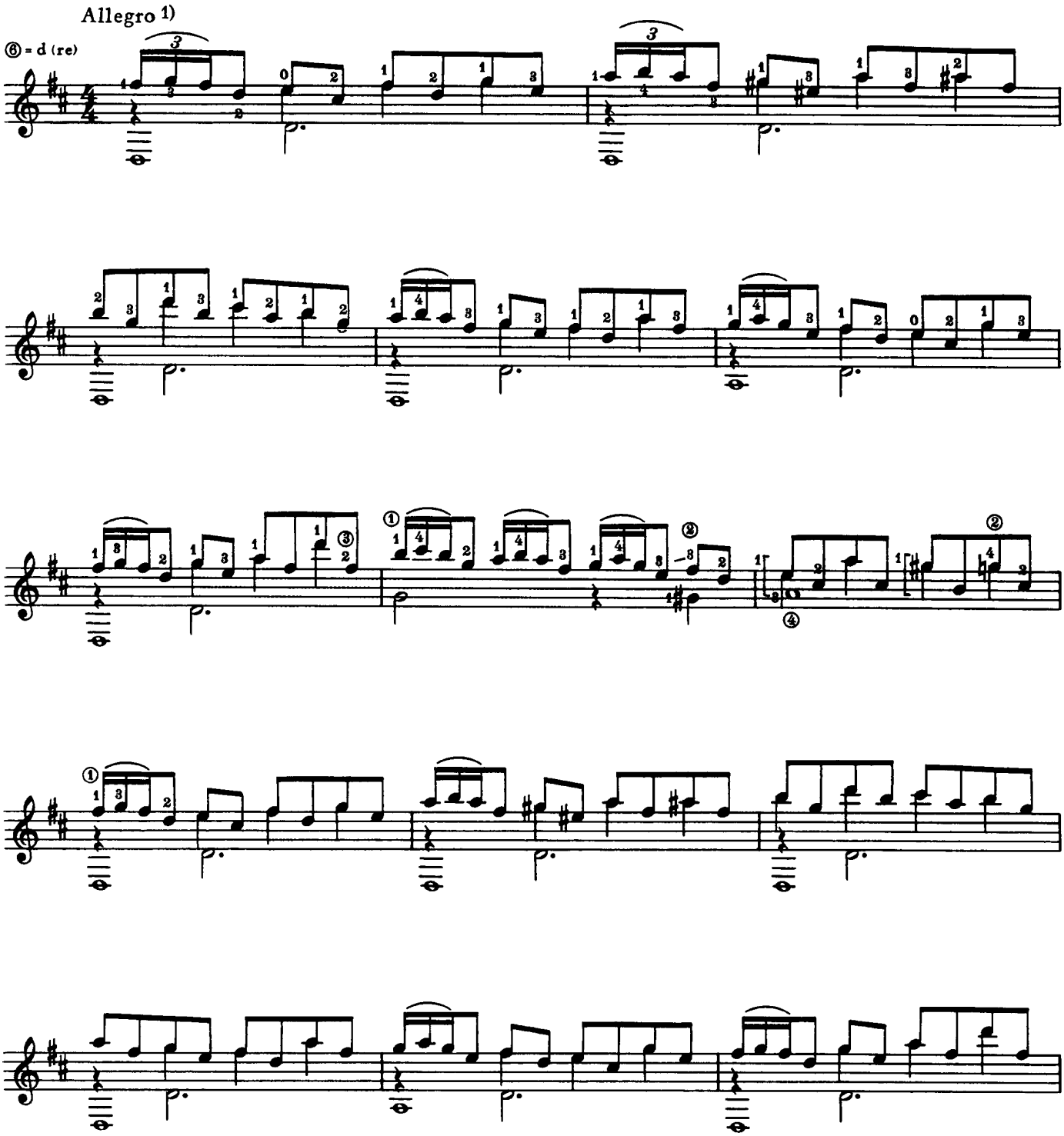

I
II
III
III
p
I
pp
dim.
perdendosi

6

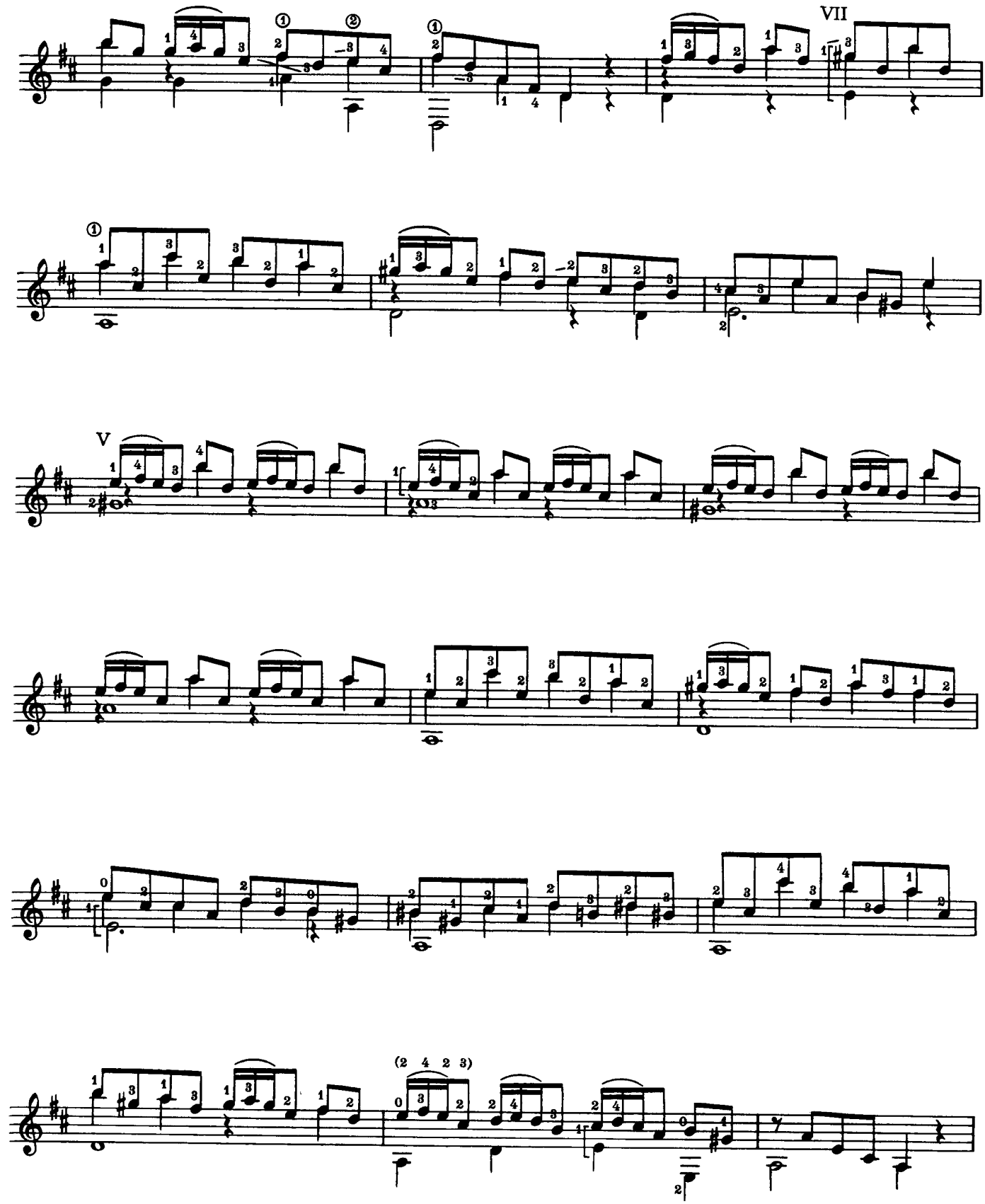


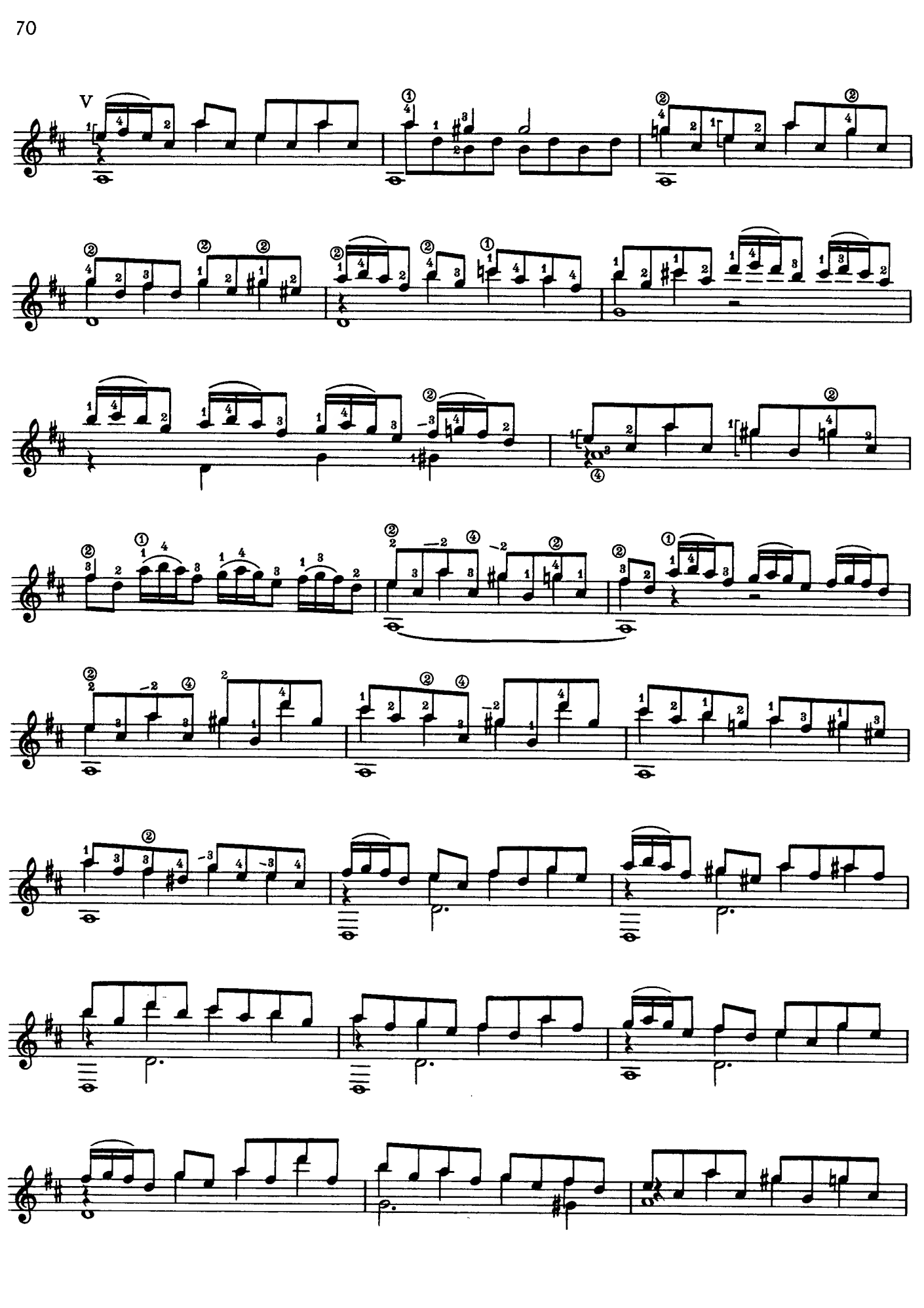


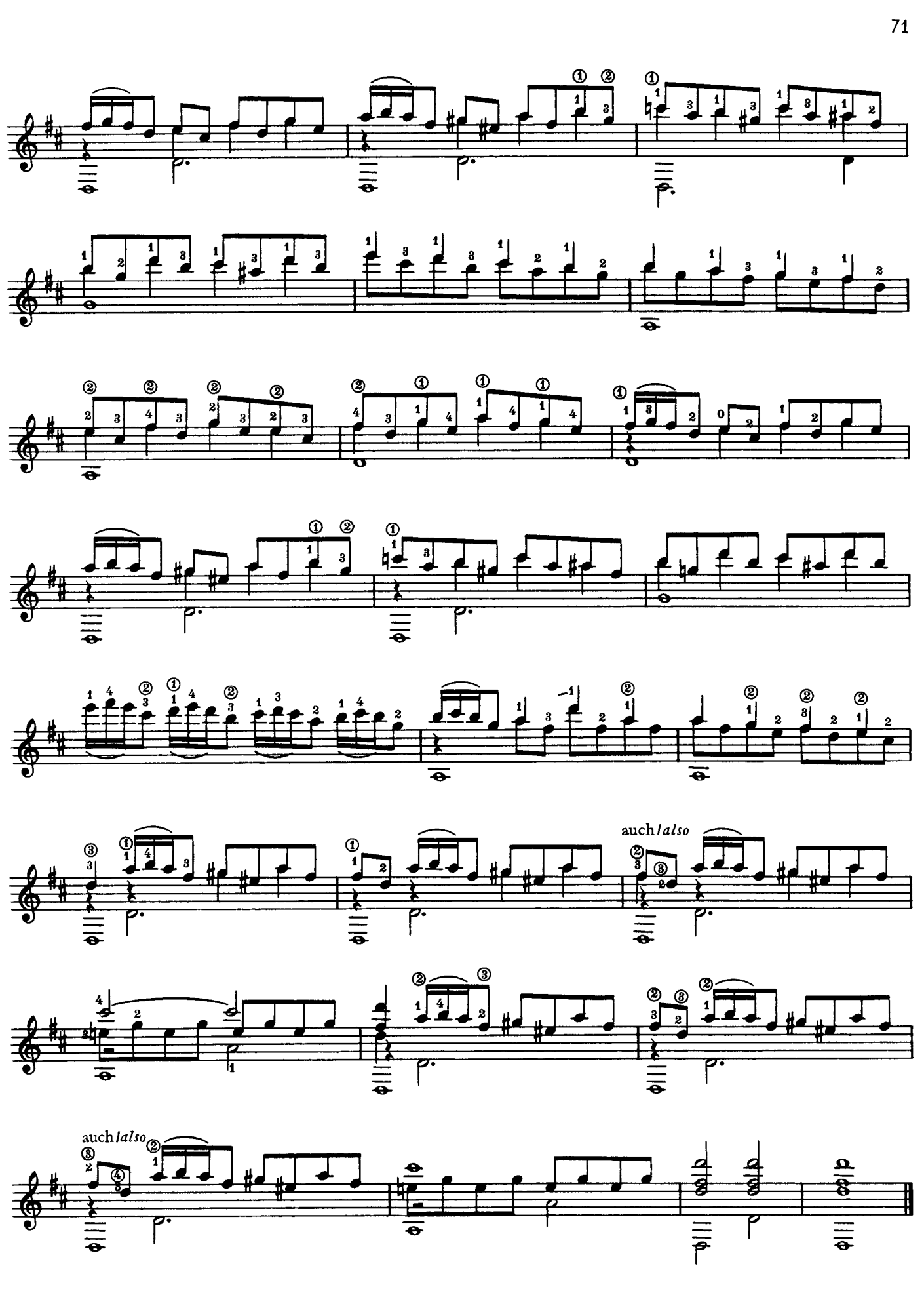
7



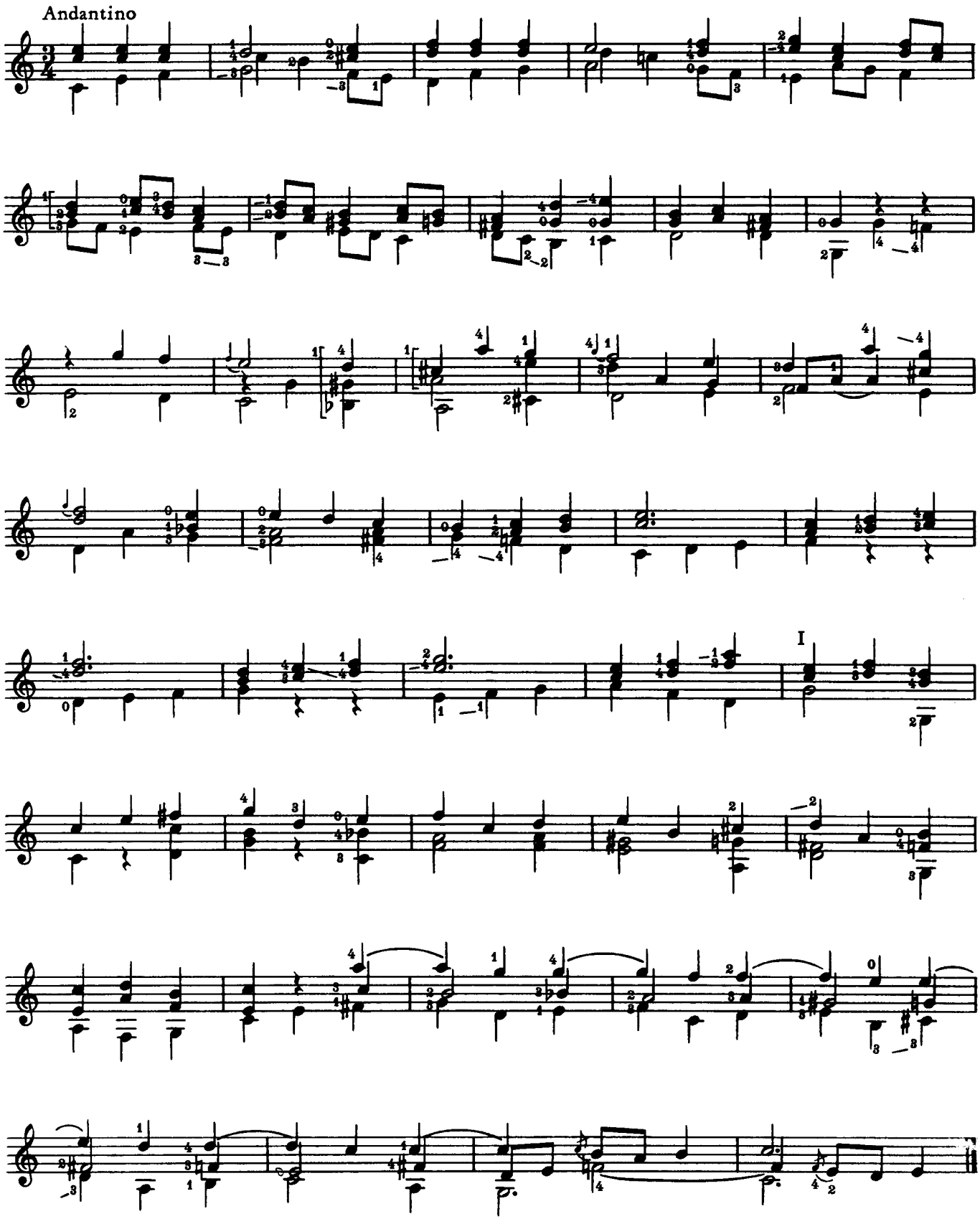
1) Diese Etüde erfordert Übersicht im gemeinsamen Aufsetzen der Finger bei Terzen und Sexten. Gleitstriche wurden nur sparsam eingezeichnet. / *This study requires clearness in the joint put up of the fingers at thirds and sixths. Lines which mark the sliding of the fingers are noted sparingly.*


VII
V
(2 4 2 3)




auch *also*
auch *also*

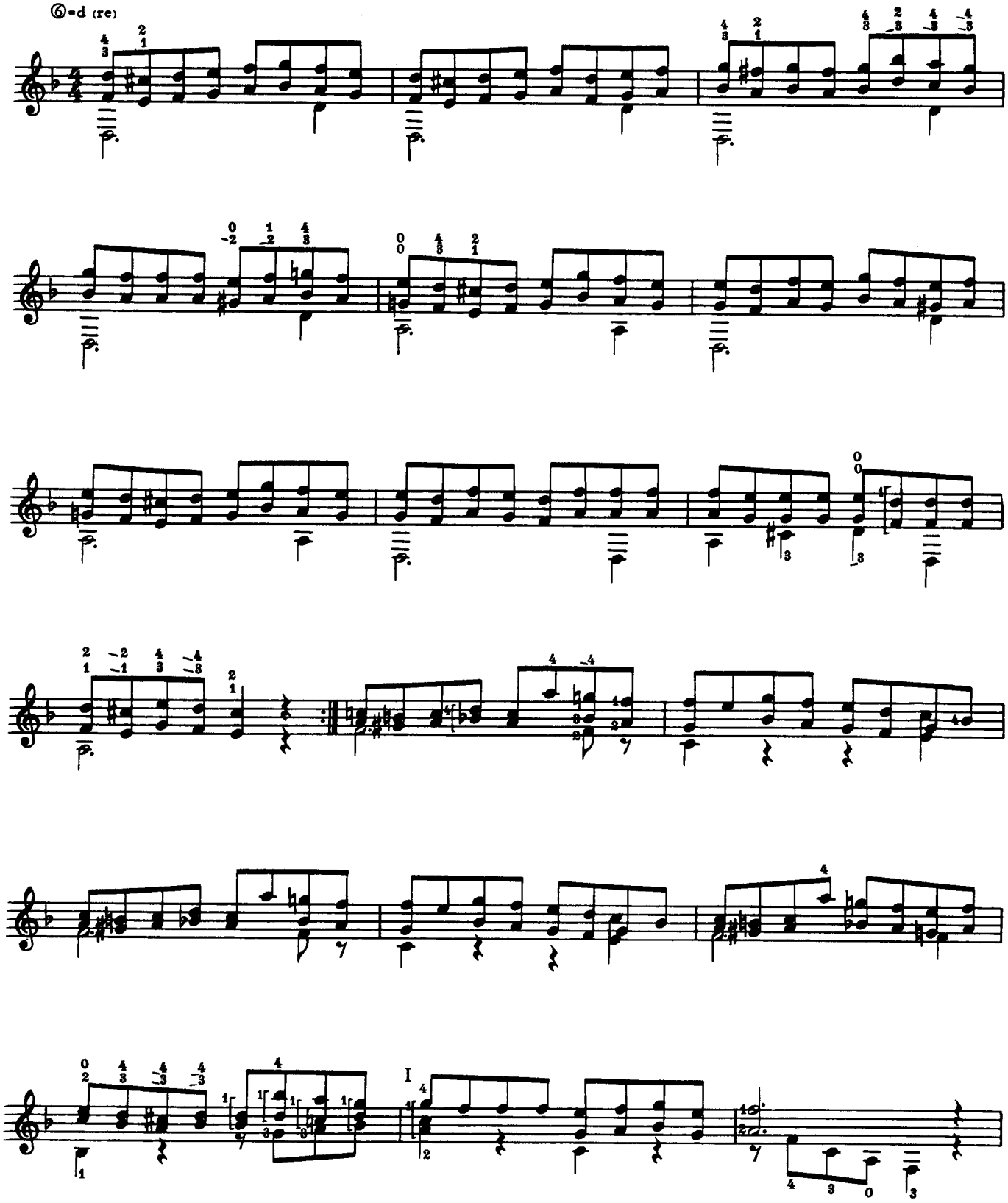
8

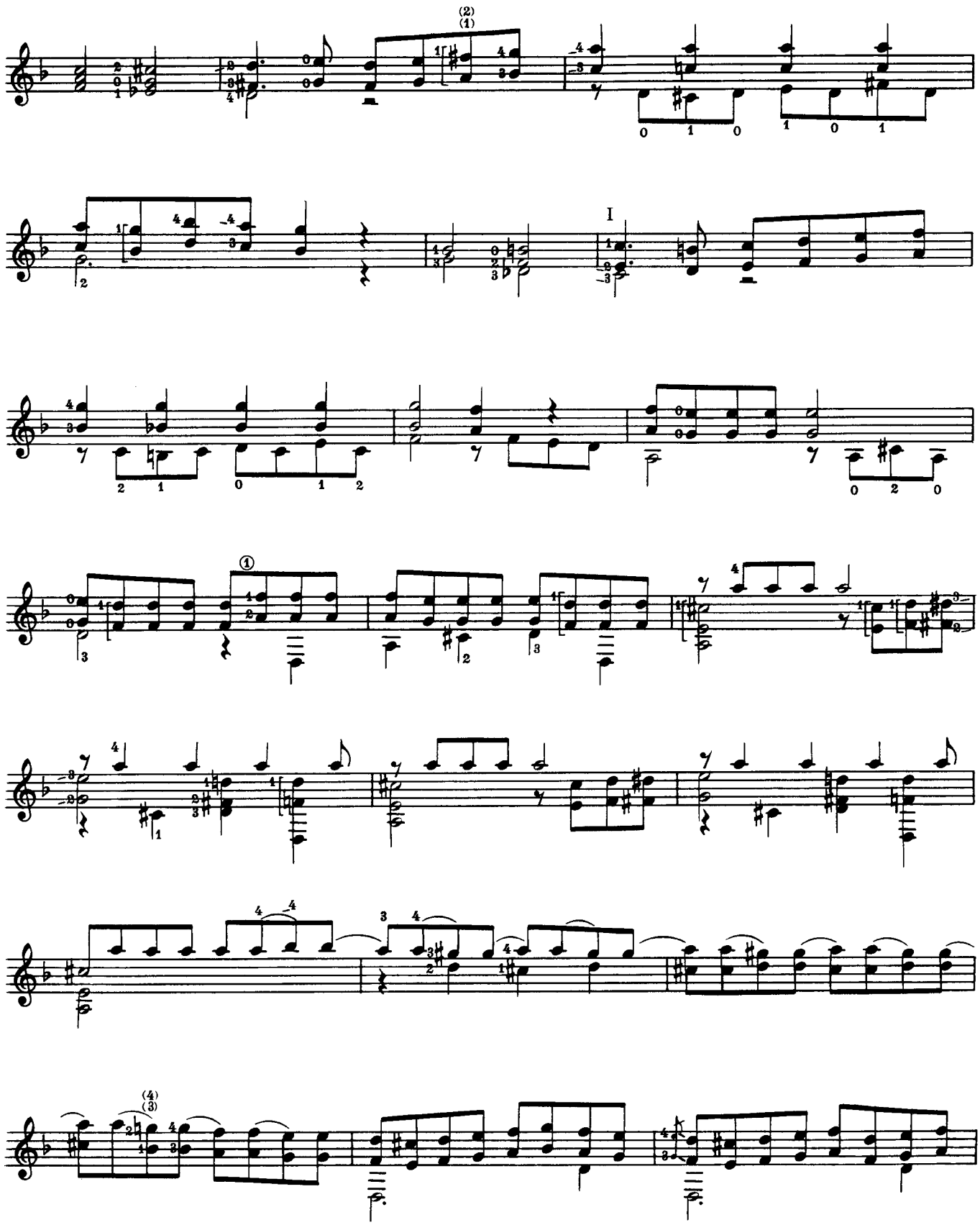


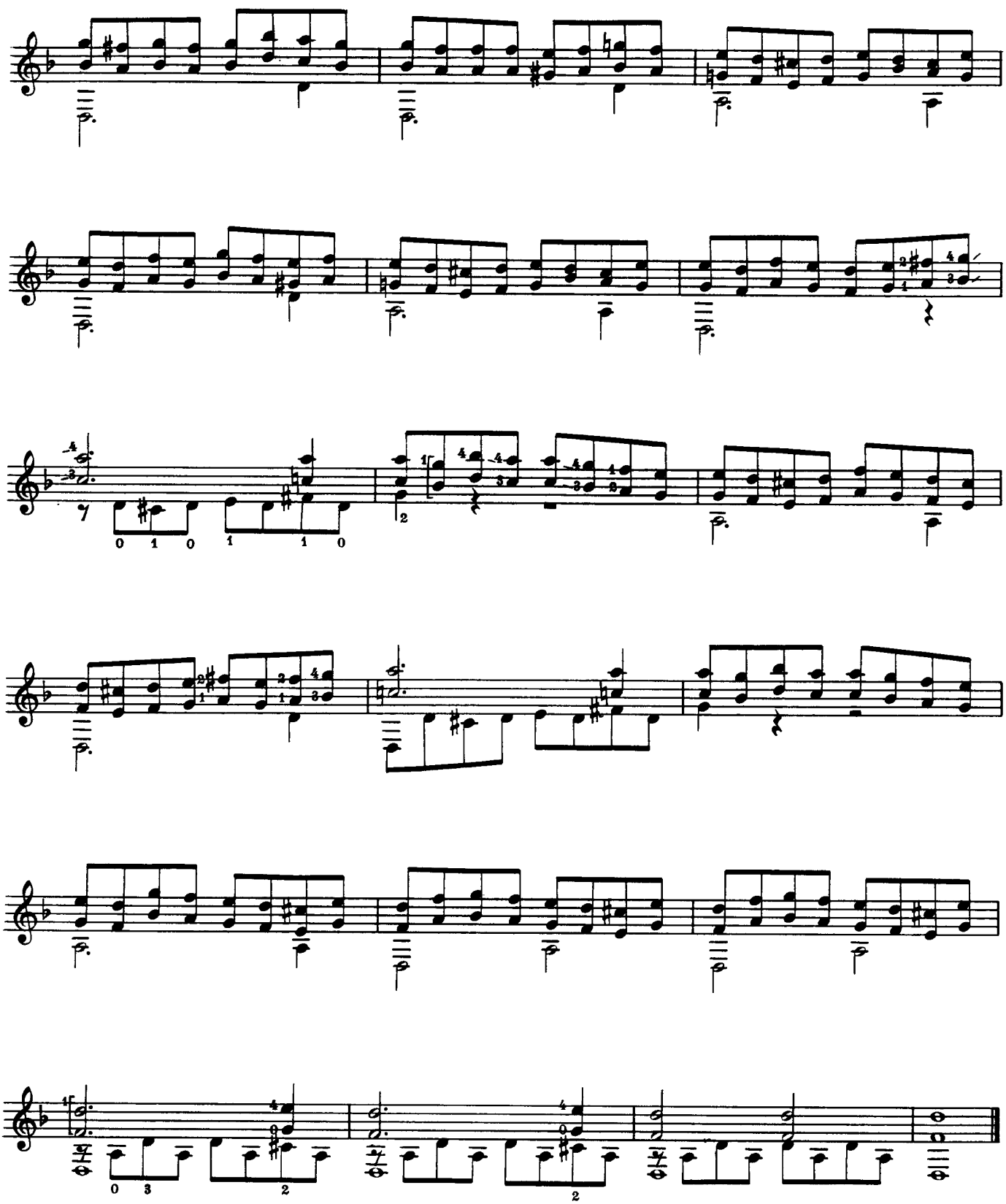
9

Andante agitato

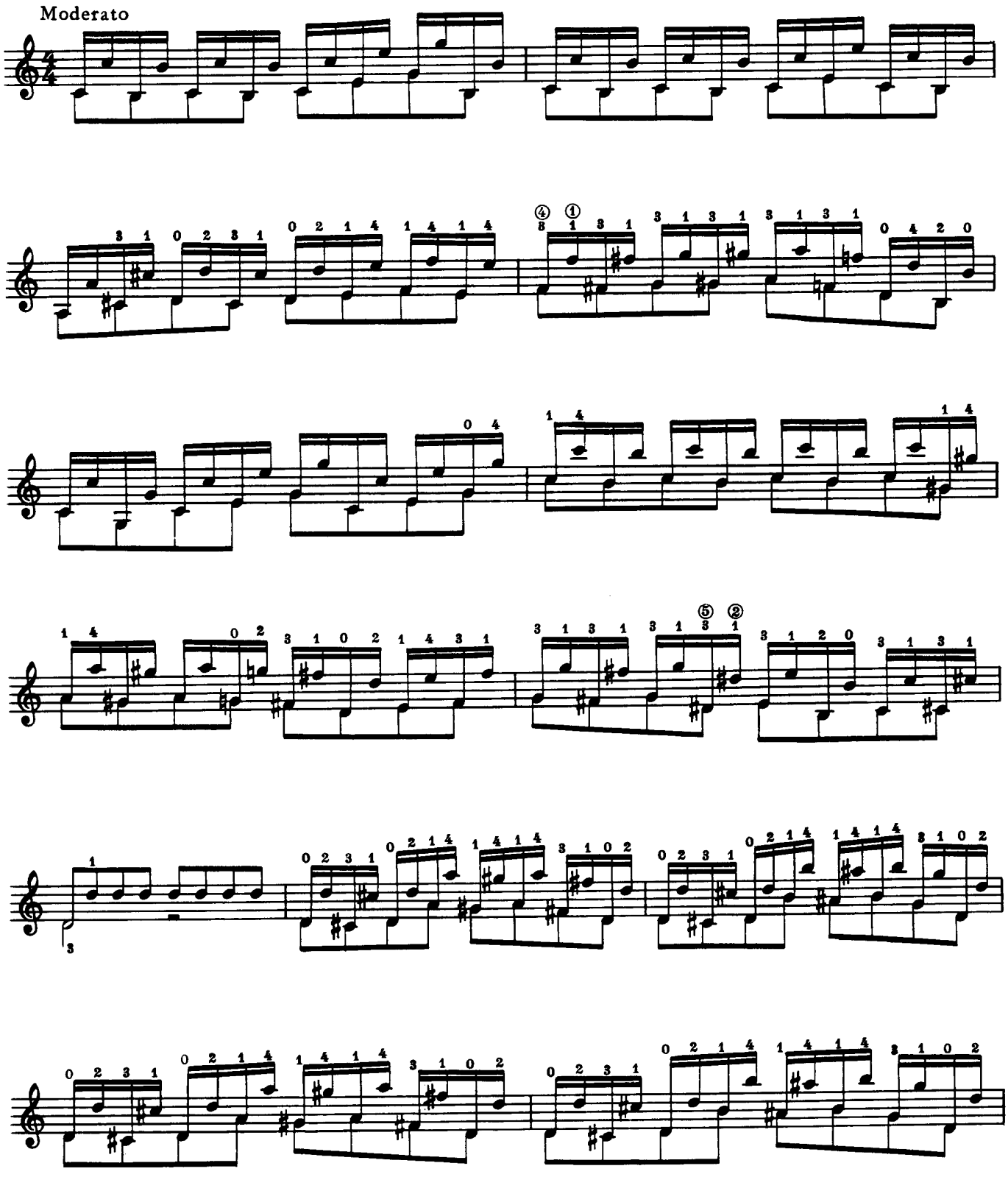
⑥=d (re)

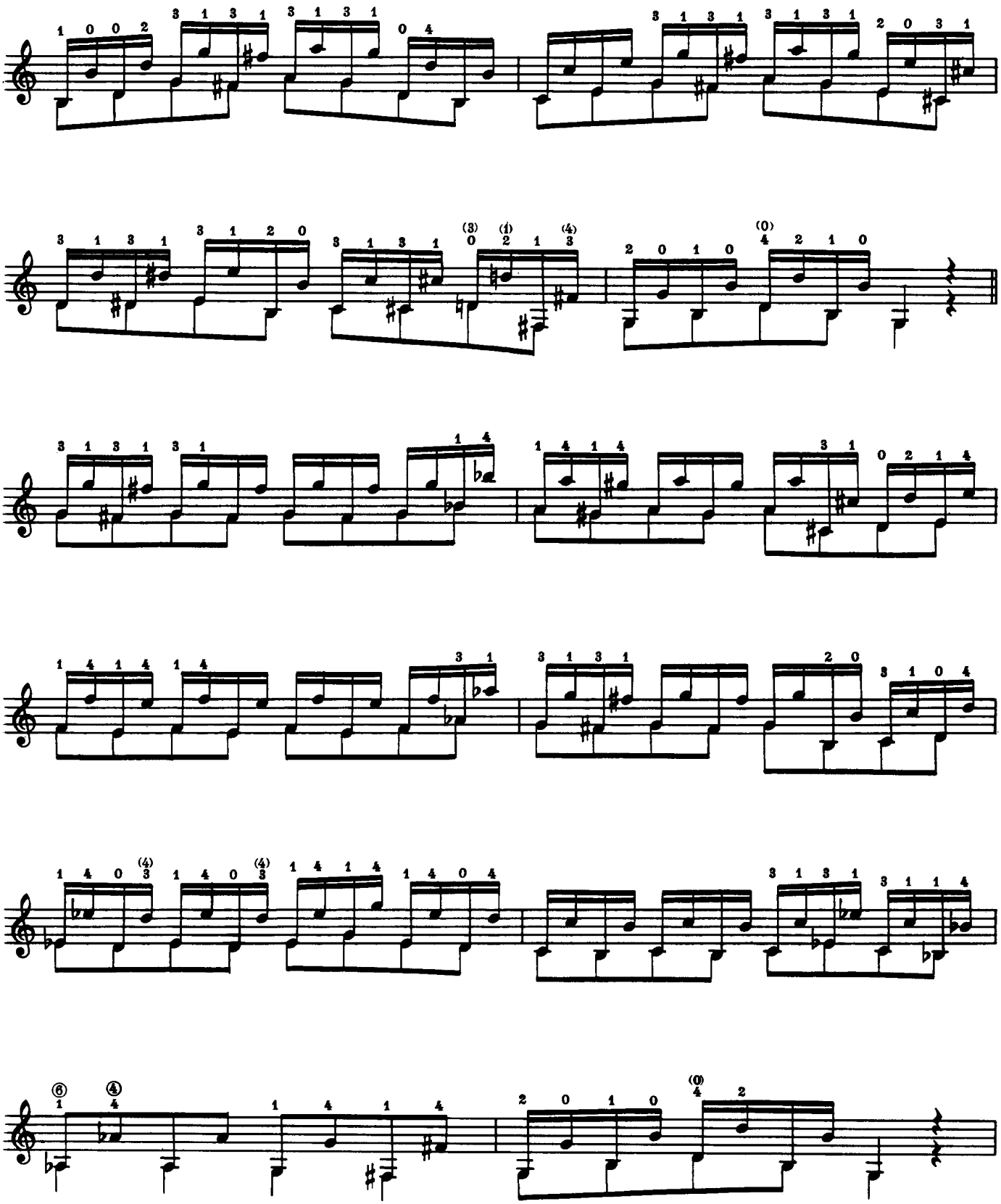


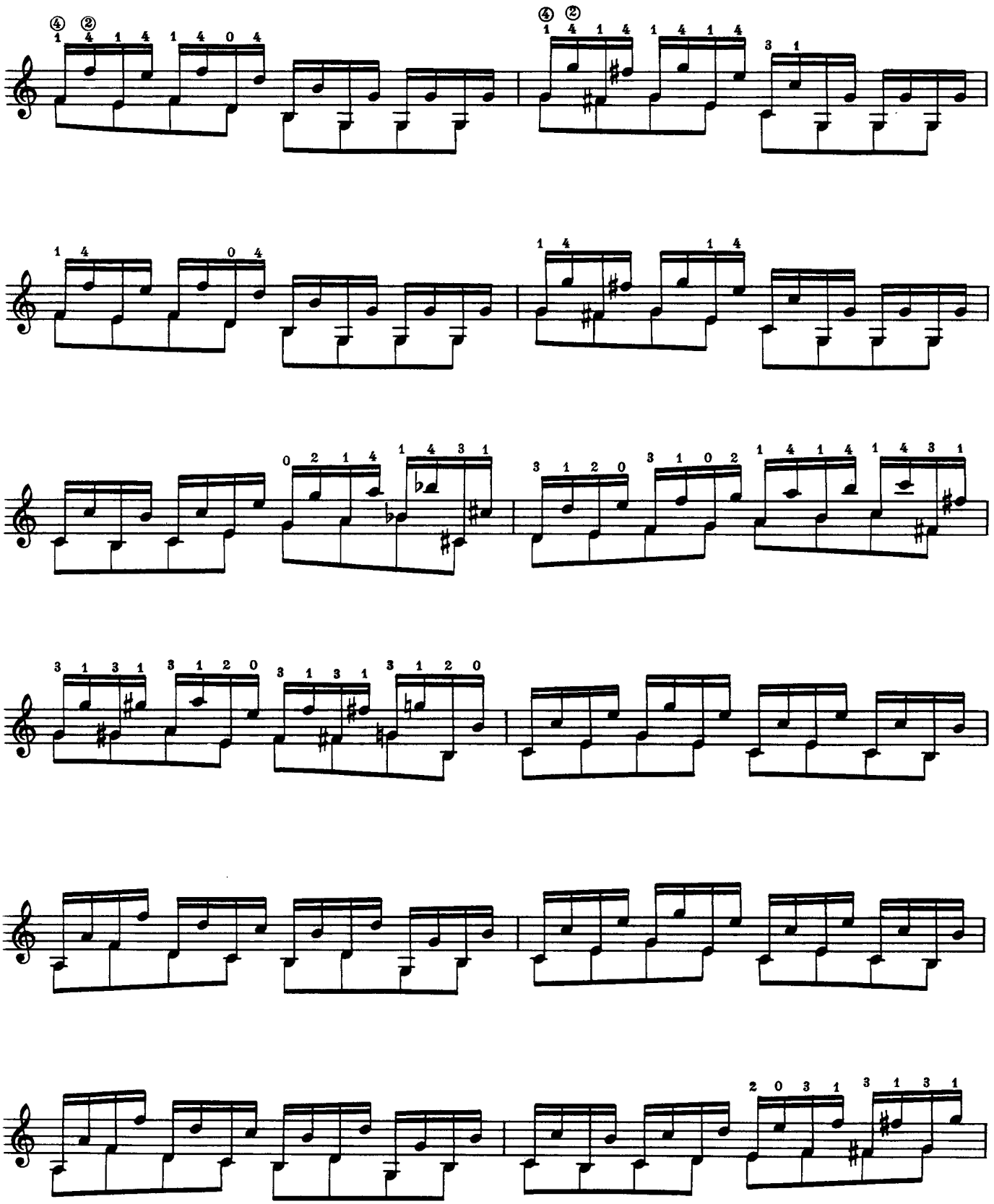


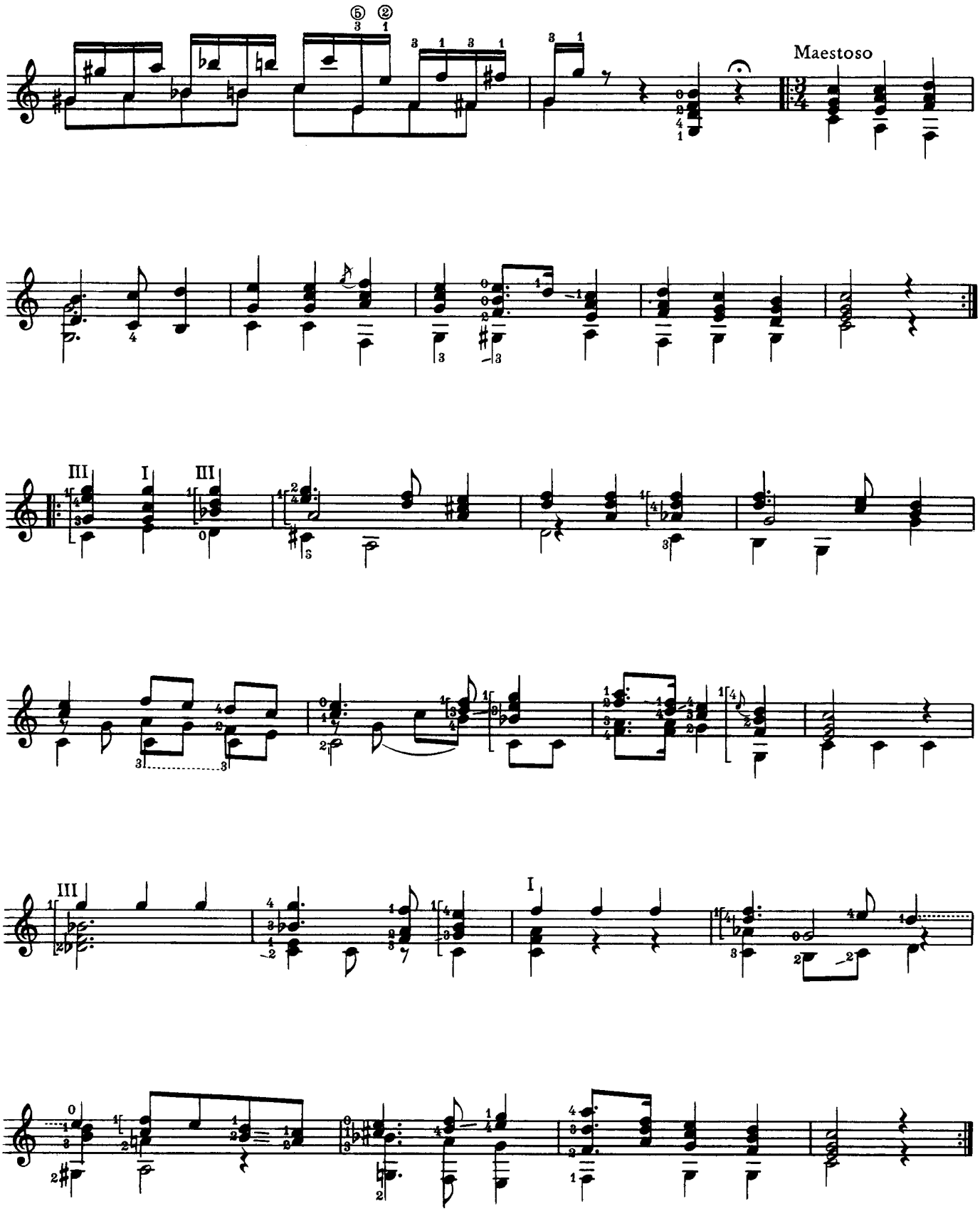


10



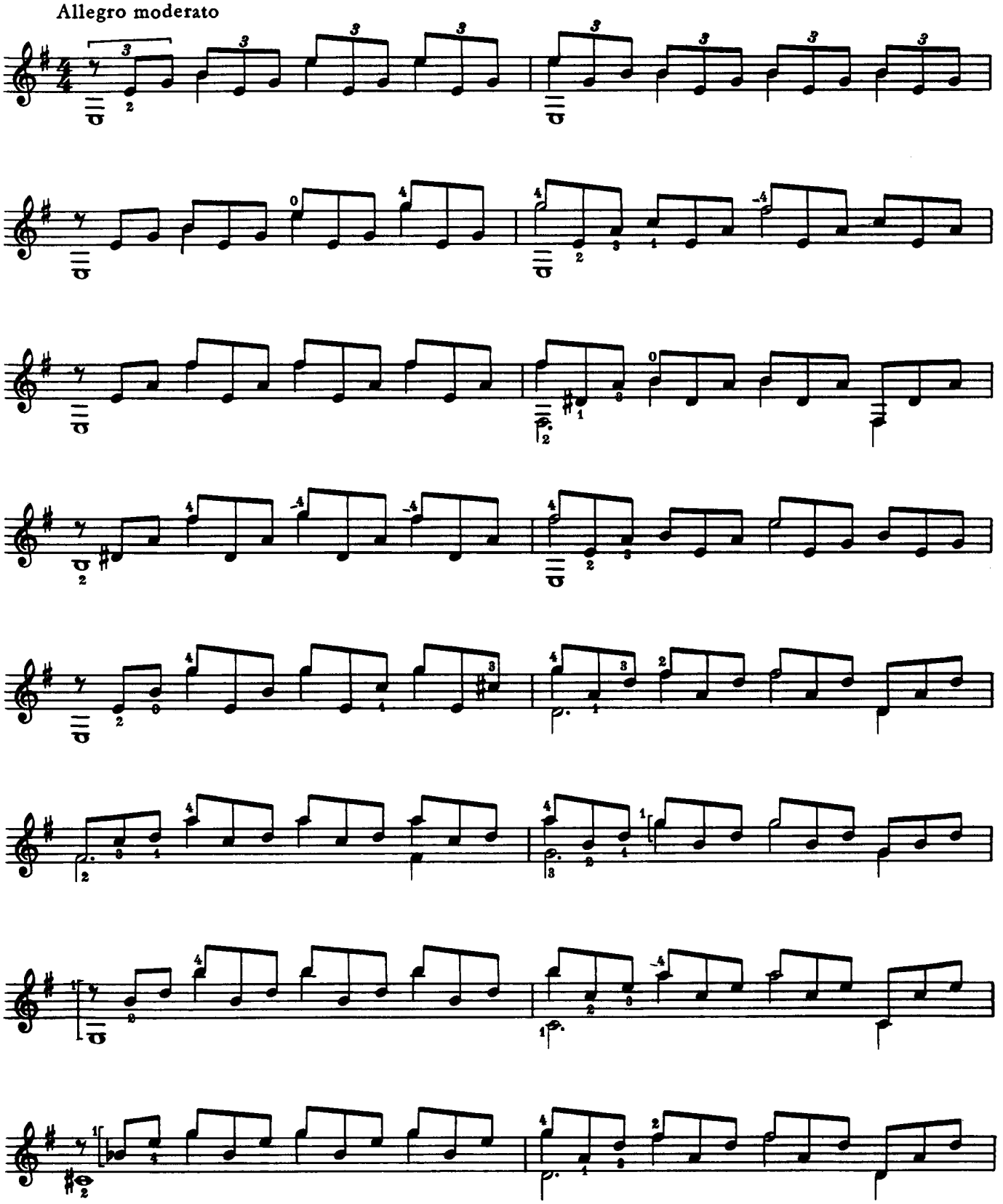


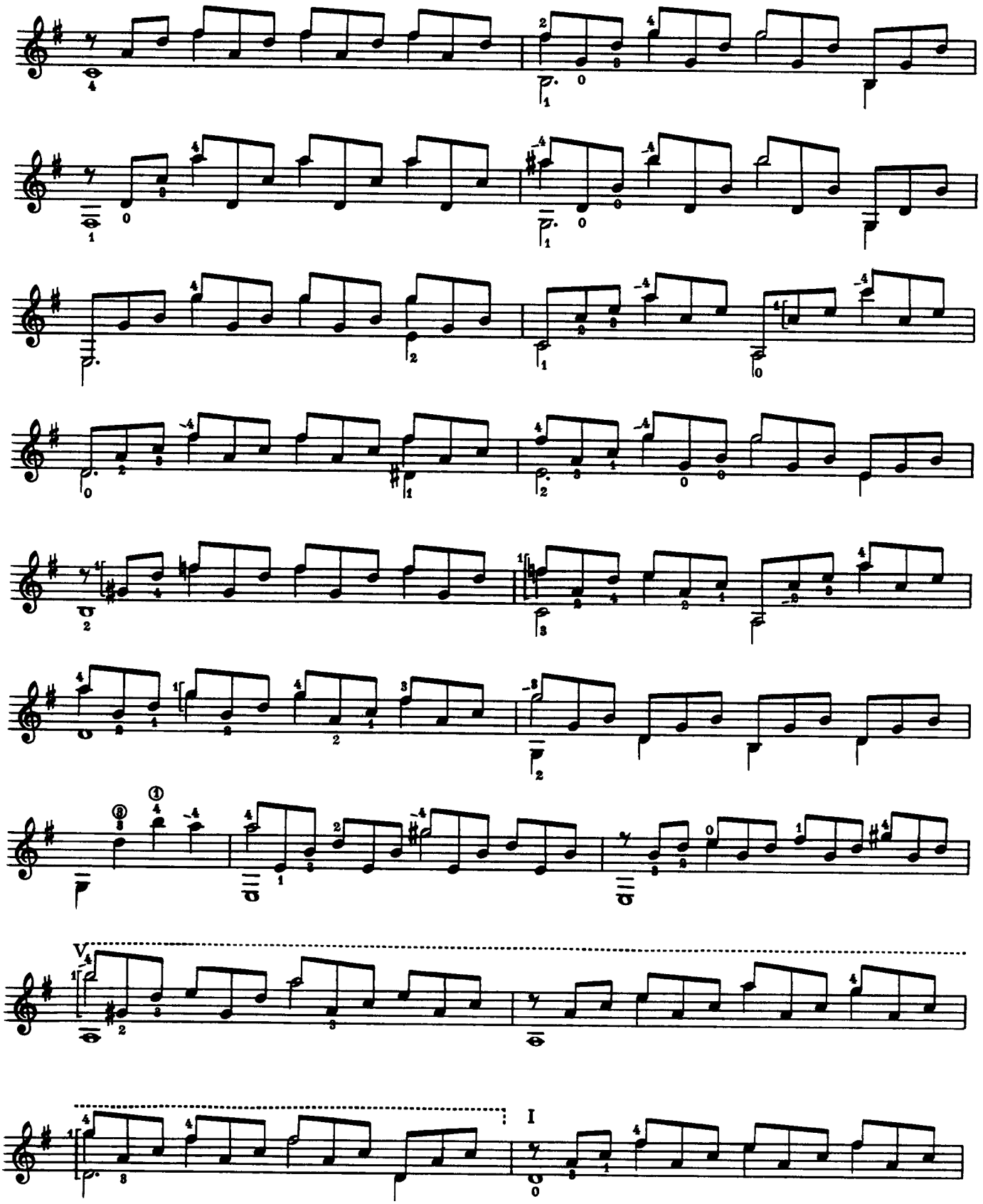


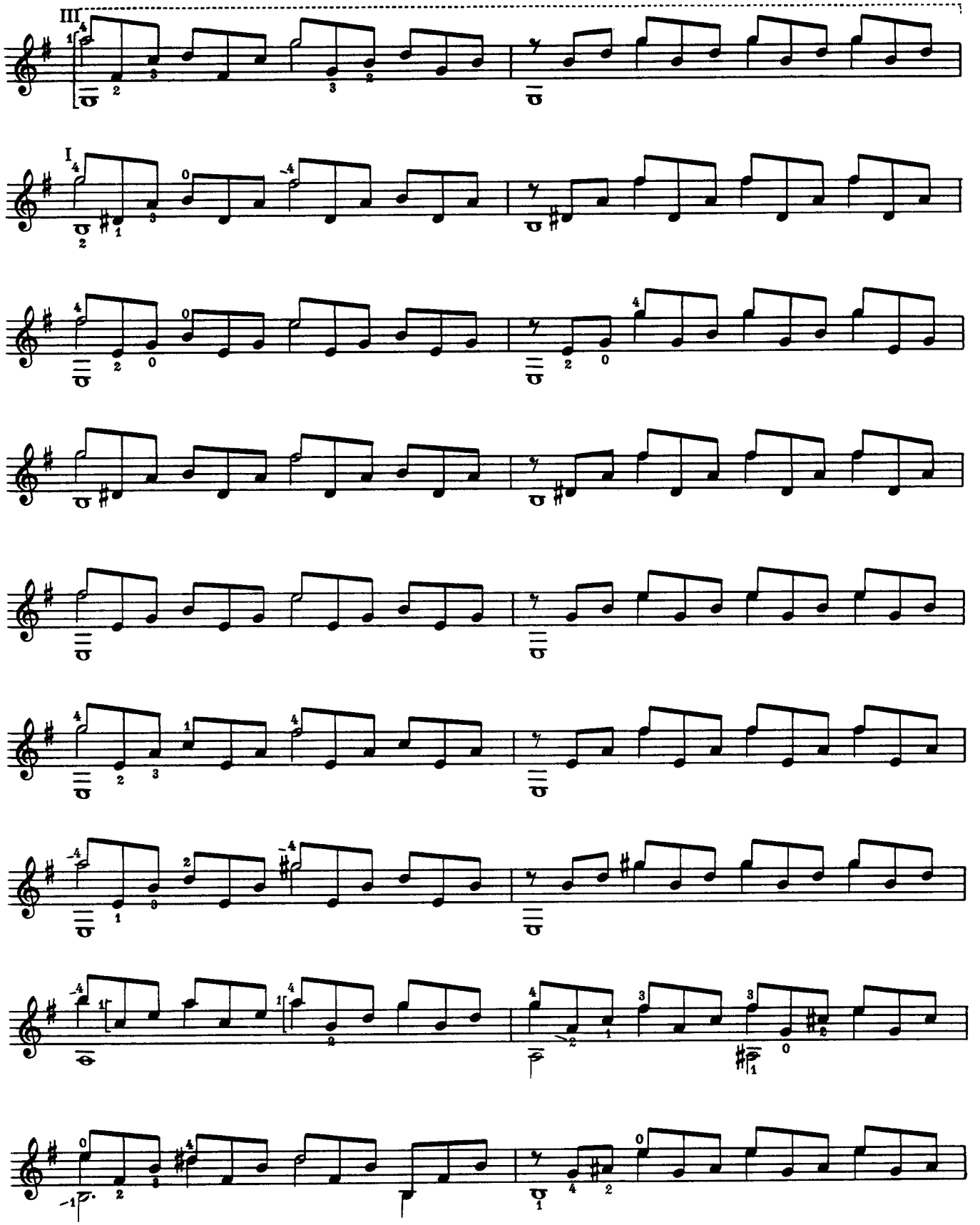

Maestoso

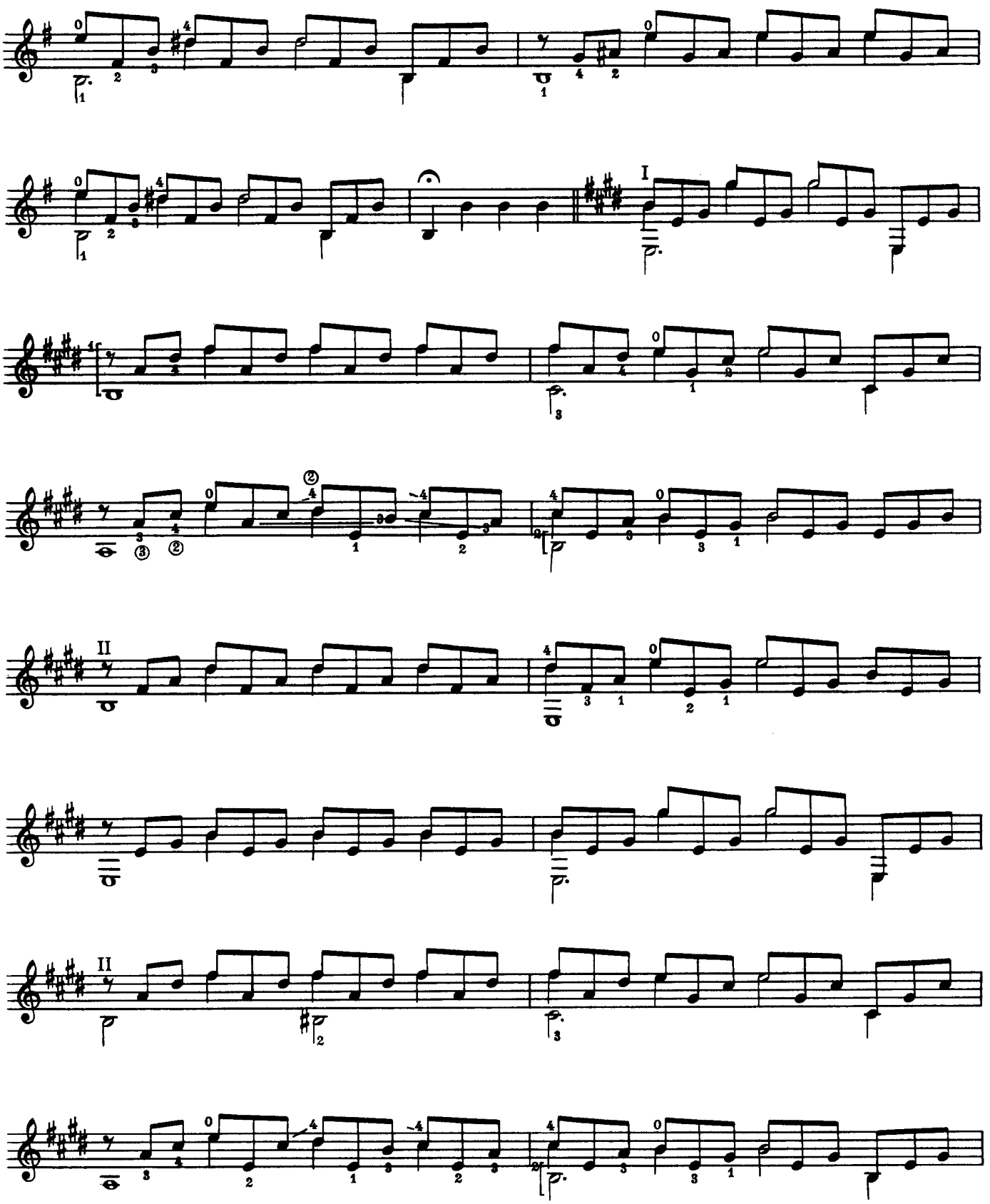
11

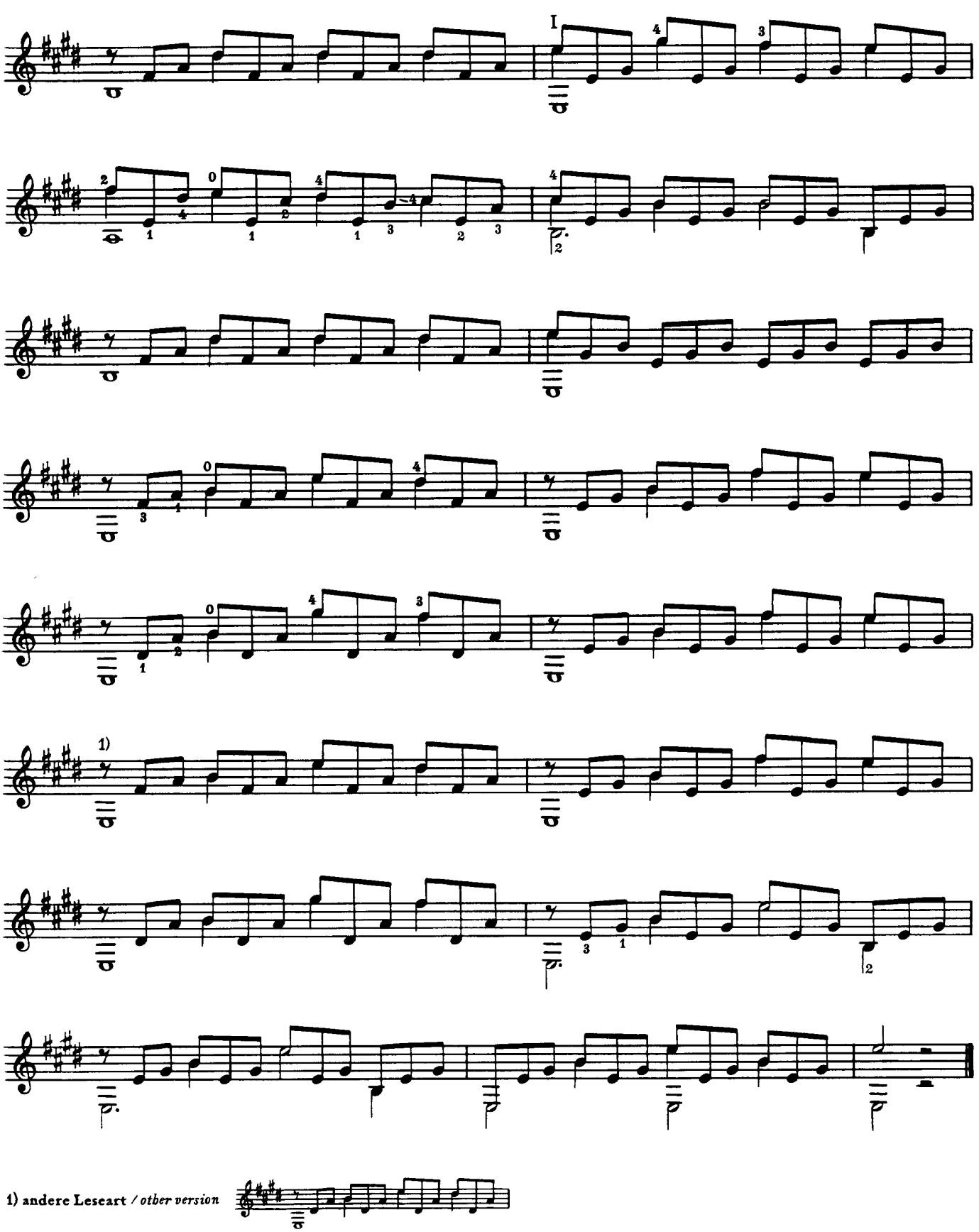
Allegro moderato




V
I

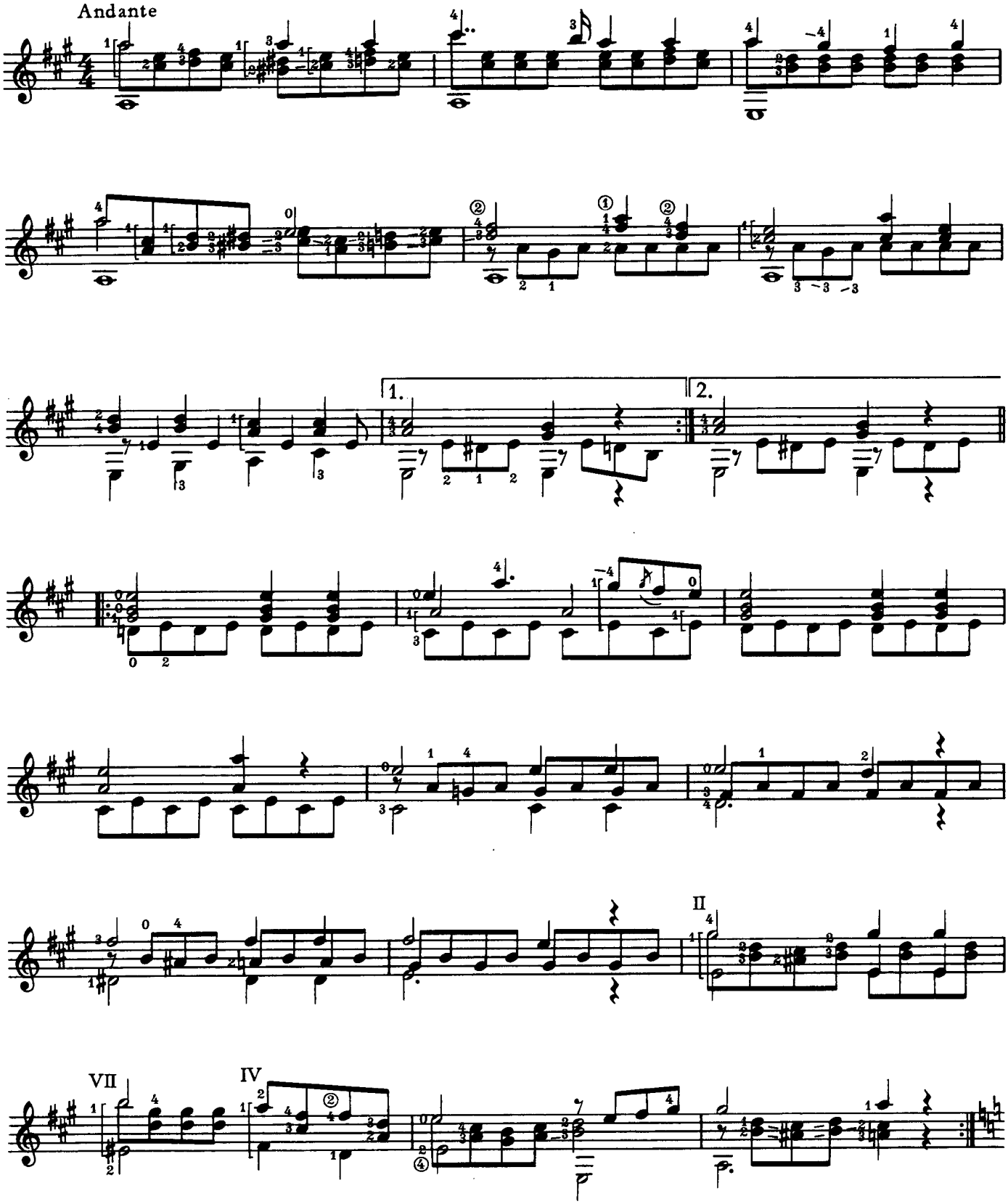


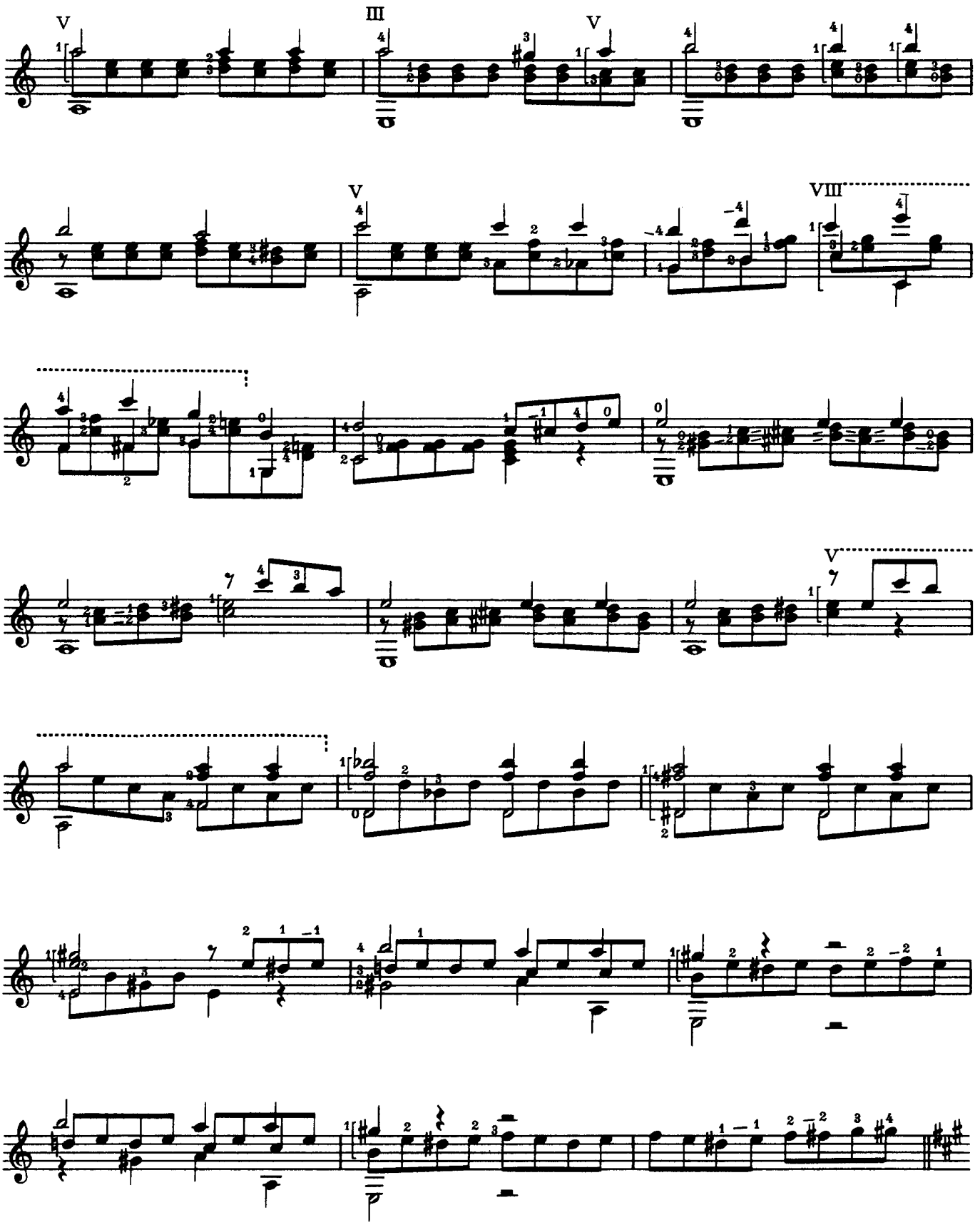

I
II
II

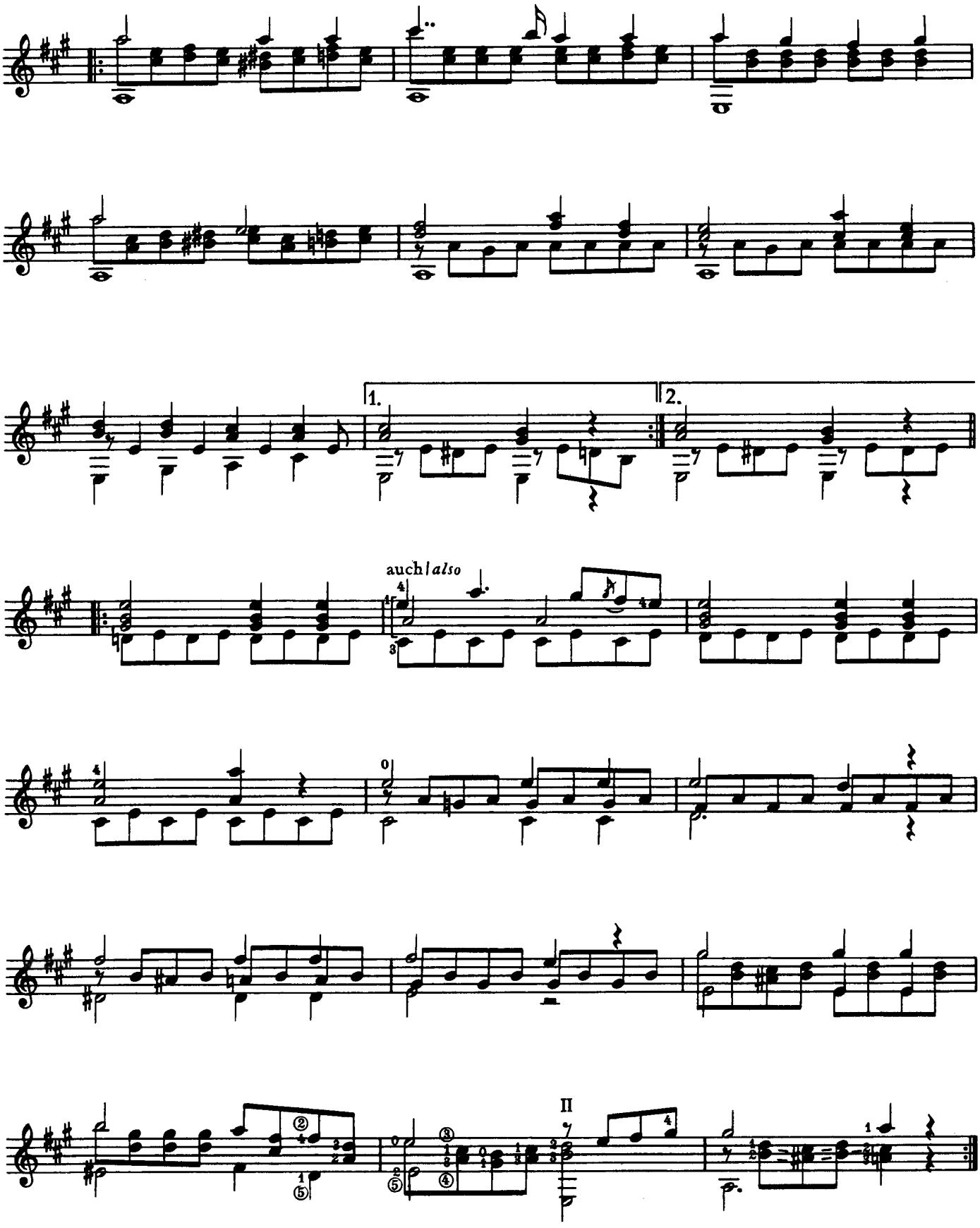


1) andere Leseart / *other version*

12



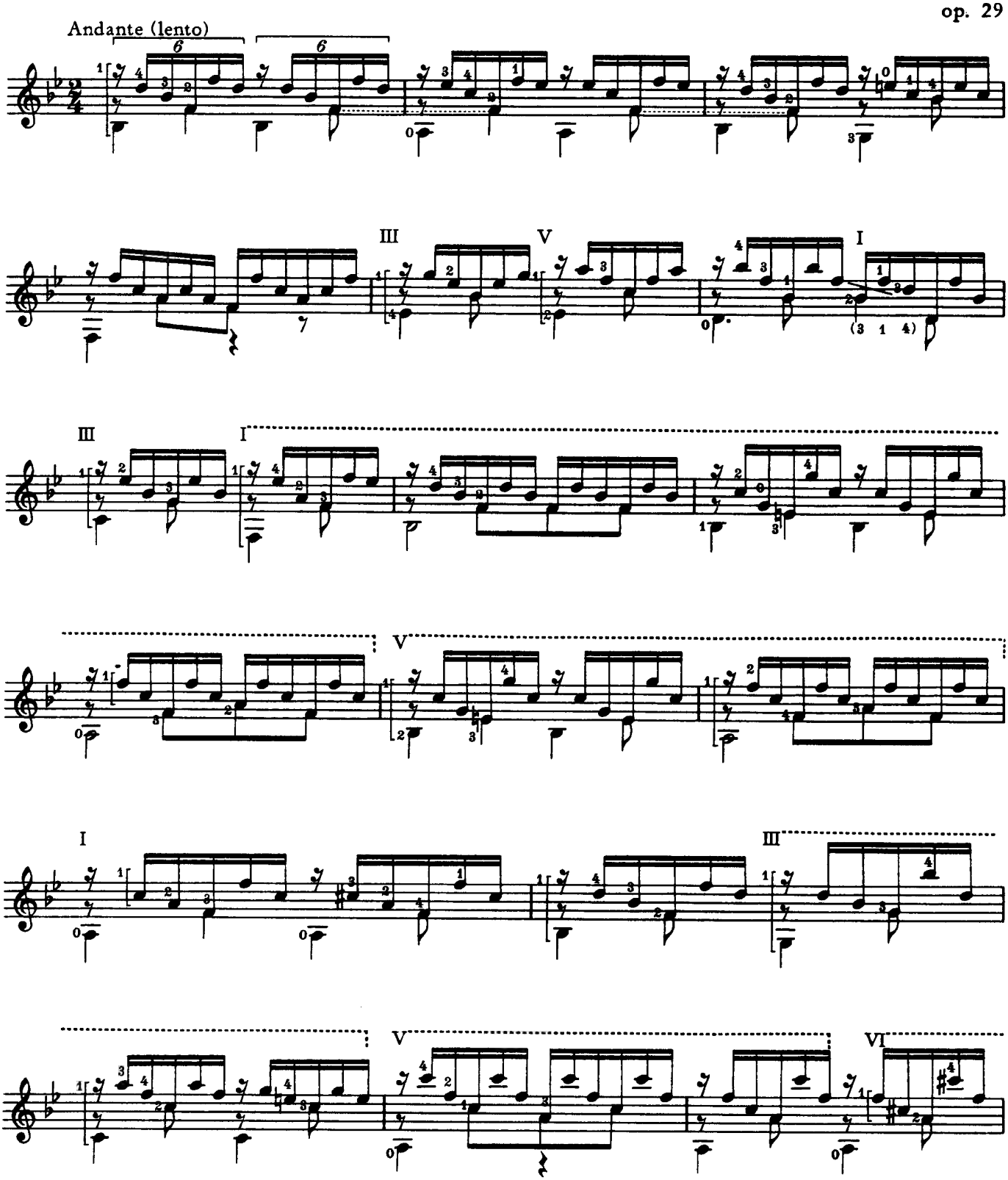

V
III
V
V
VIII
V

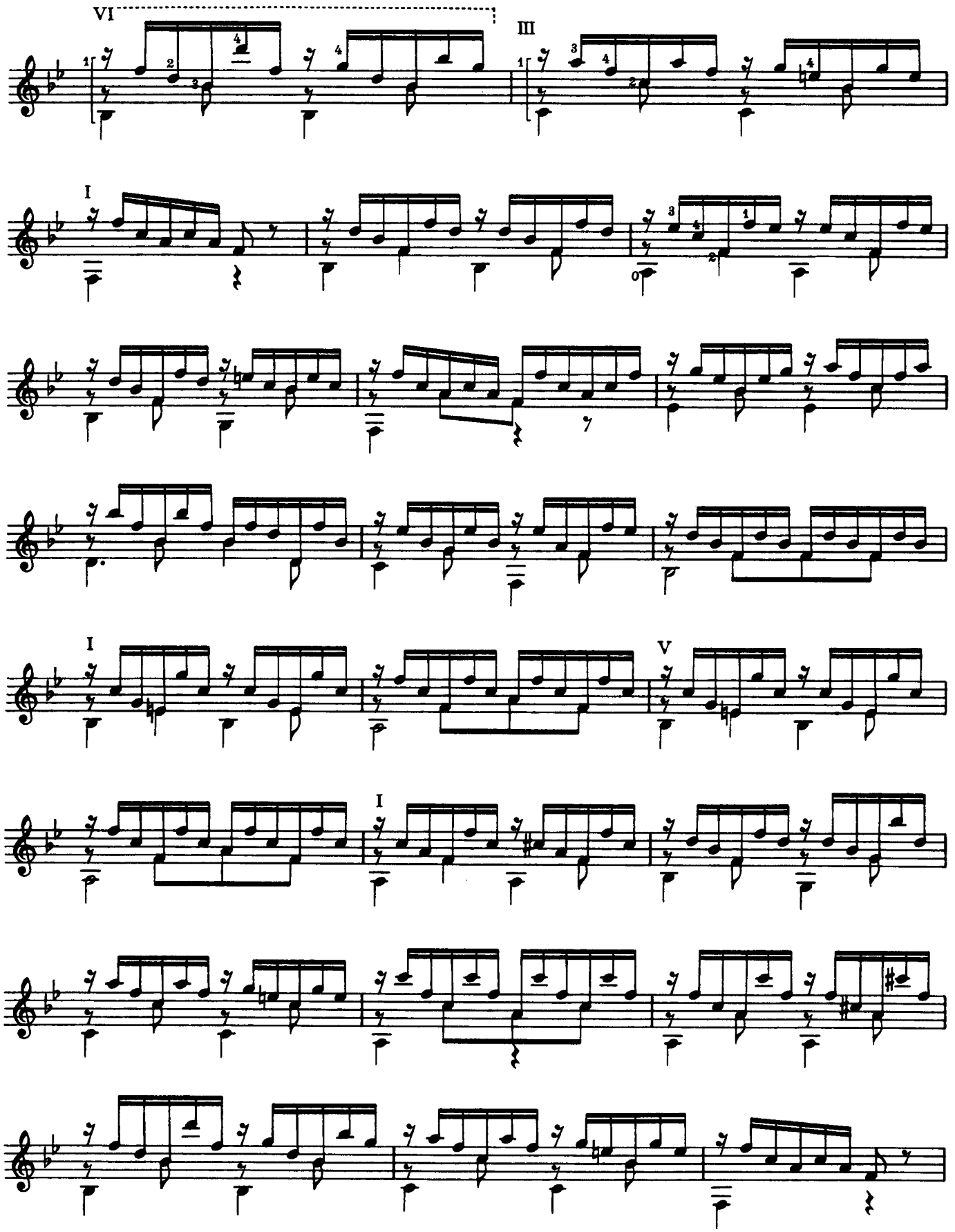

1.
2.
auch / *also*
II

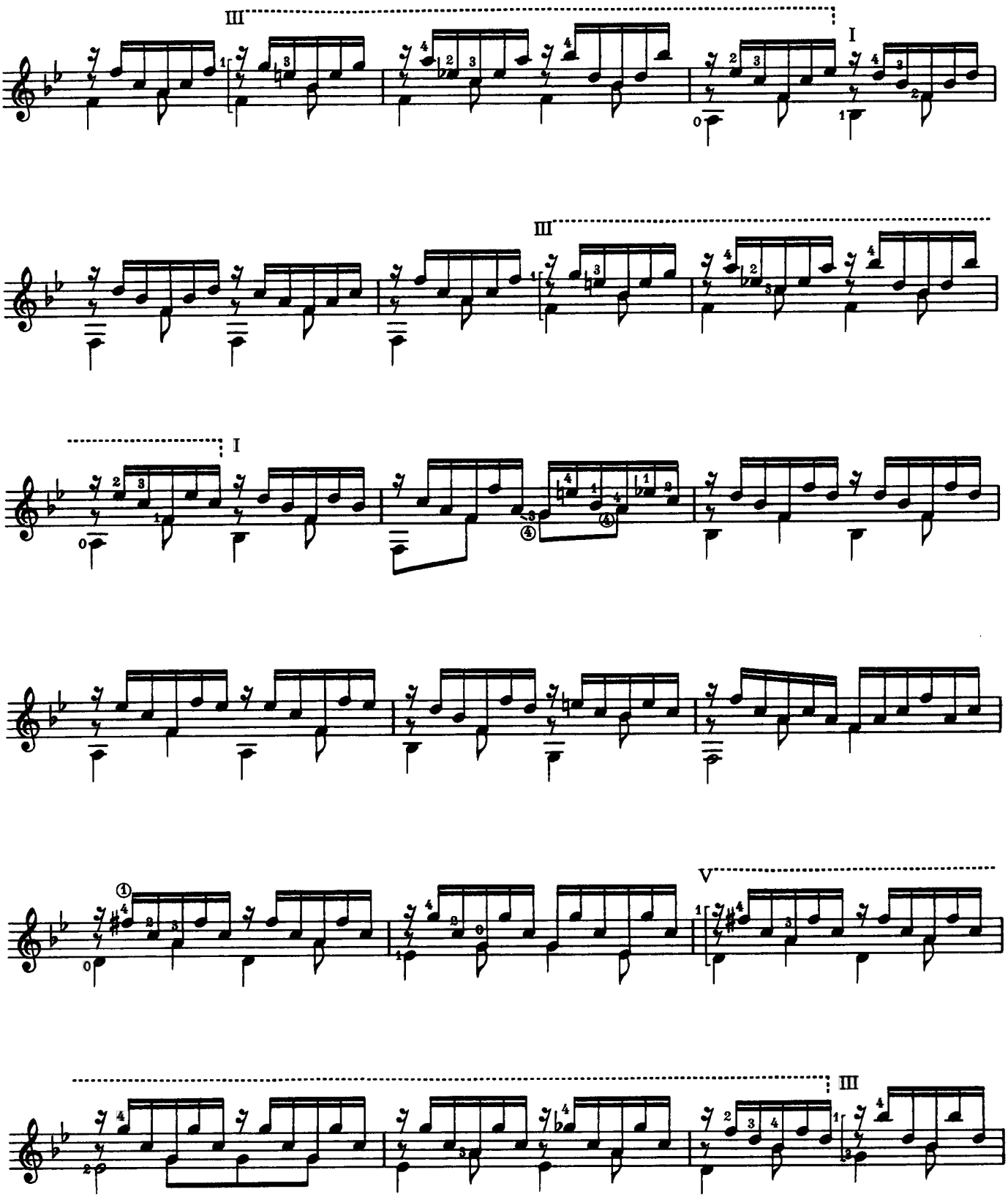
Douze Etudes

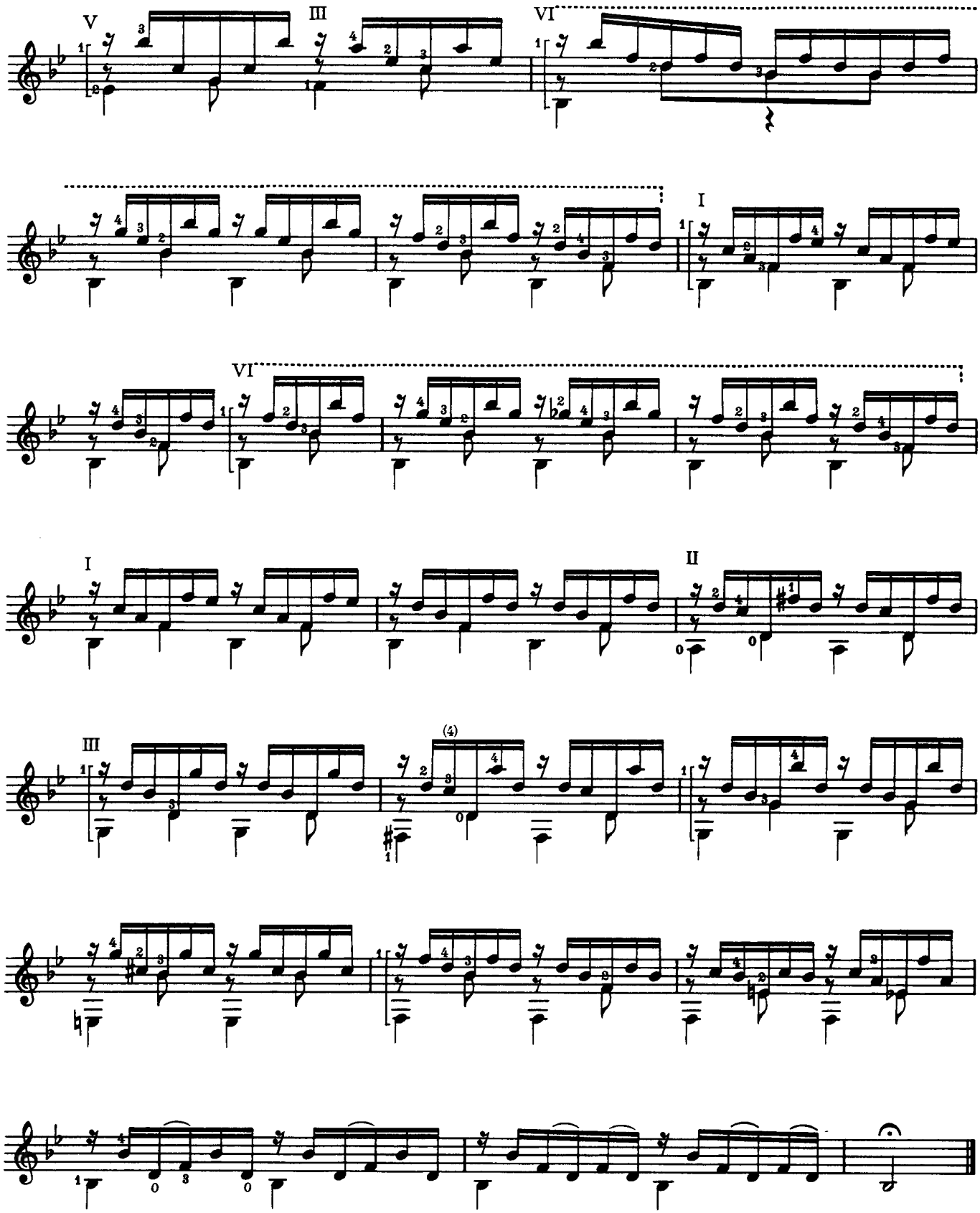
1

Fernando Sor
op. 29

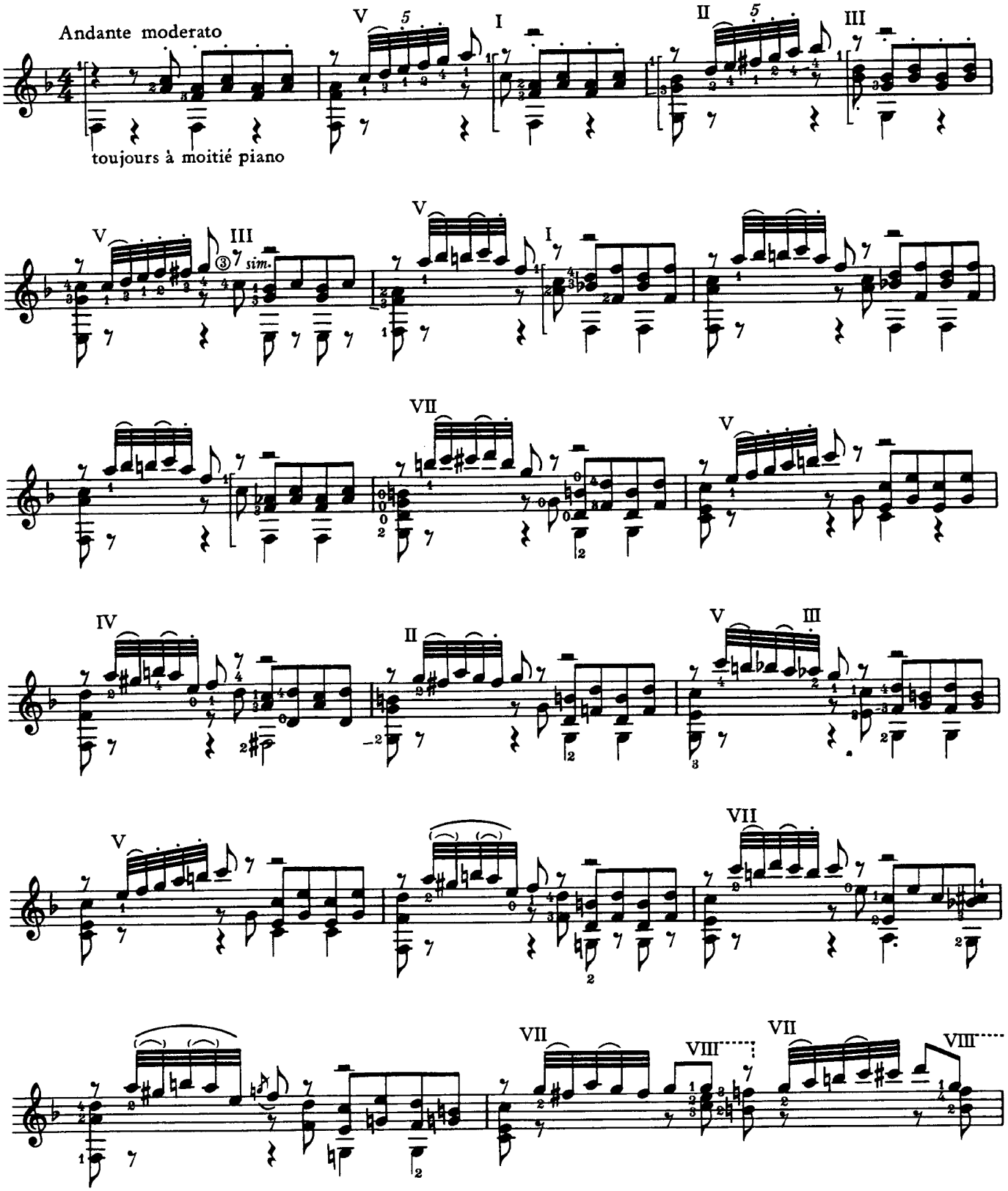


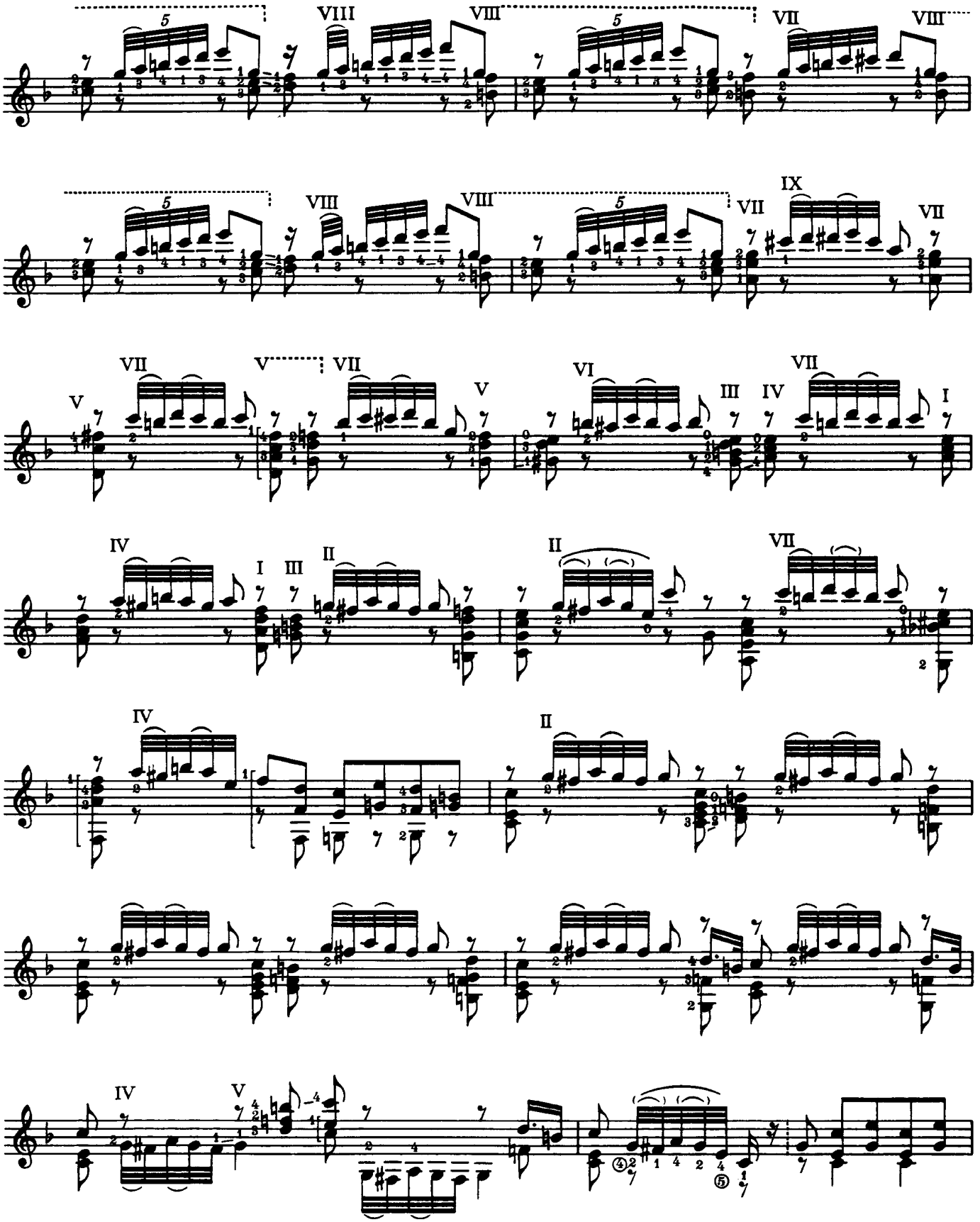

VI
III
I
I
V
I

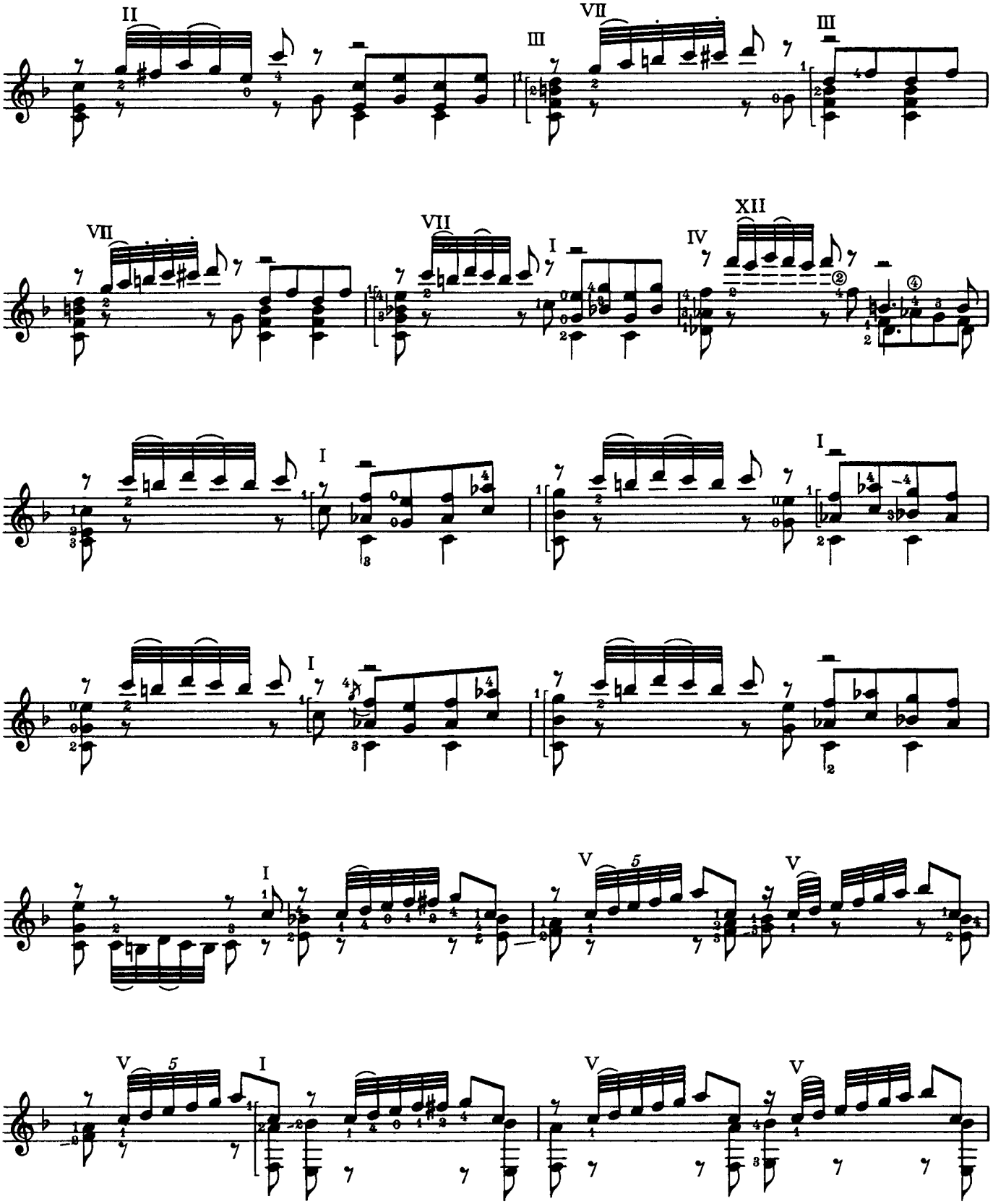

III
I
III
I
V
III


V
III
VI
I
VI
I
II
III
(4)

2






II
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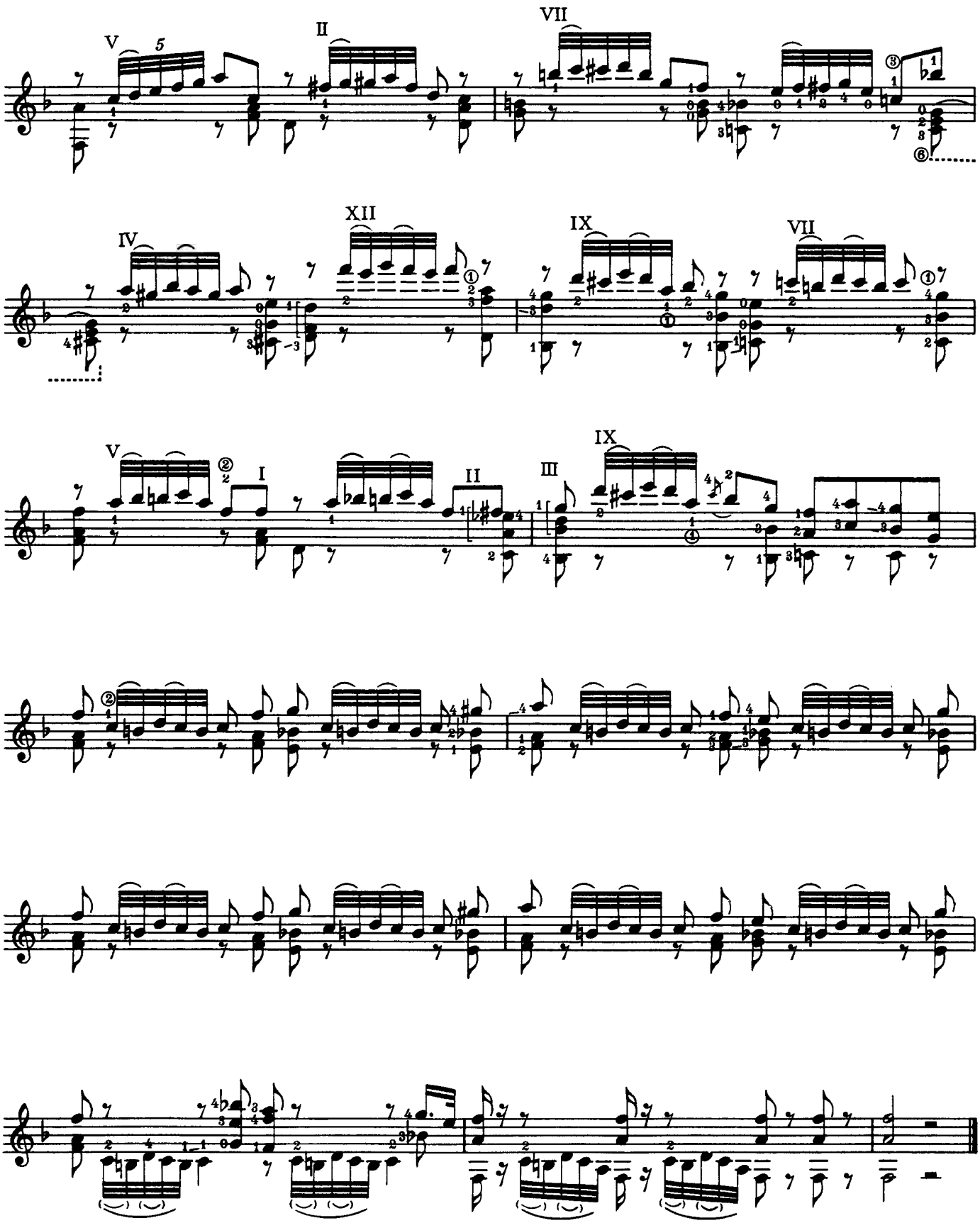
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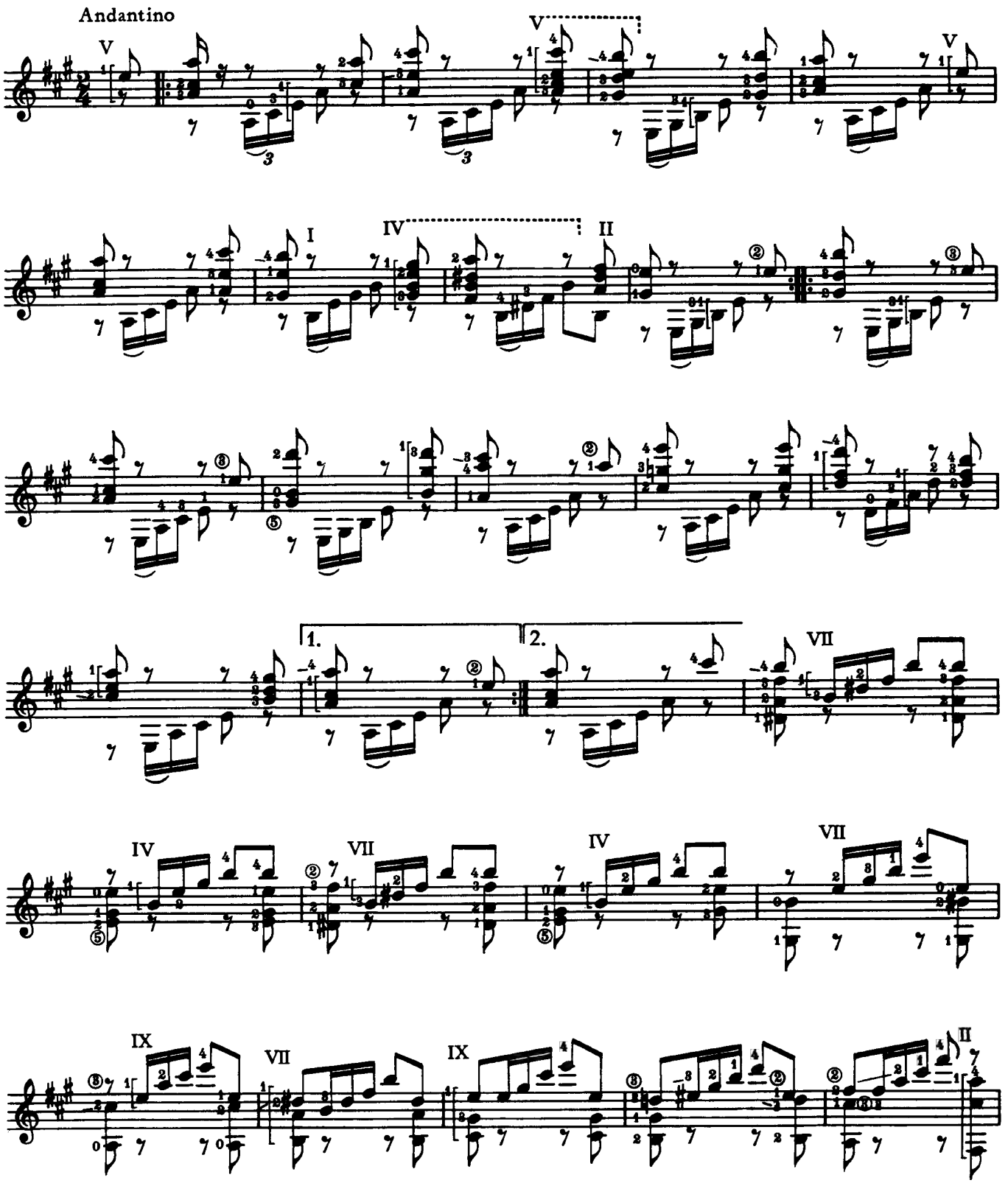

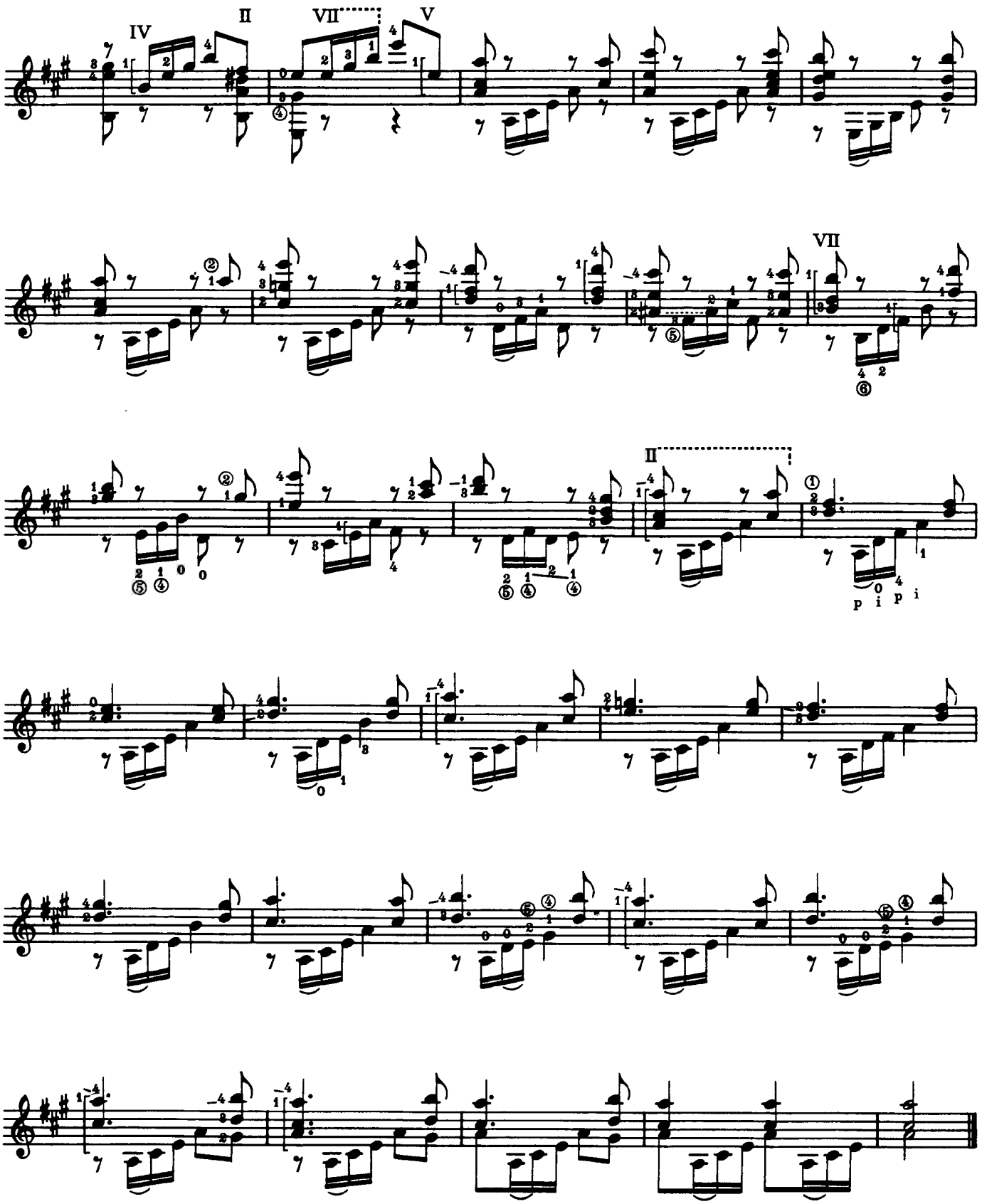
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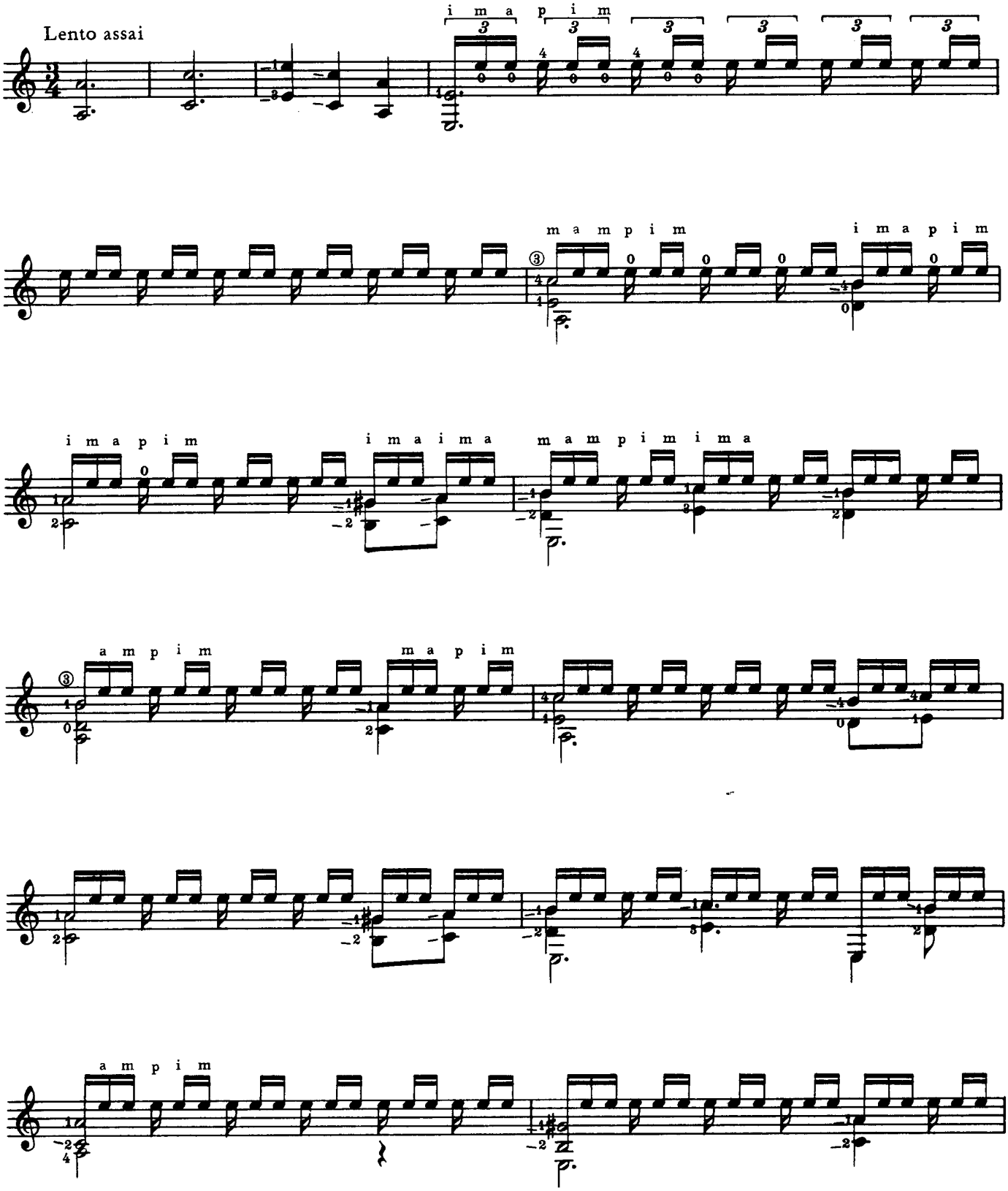
Lento assai
i m a p i m
m a m p i m
i m a p i m
i m a p i m
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m a m p i m i m a
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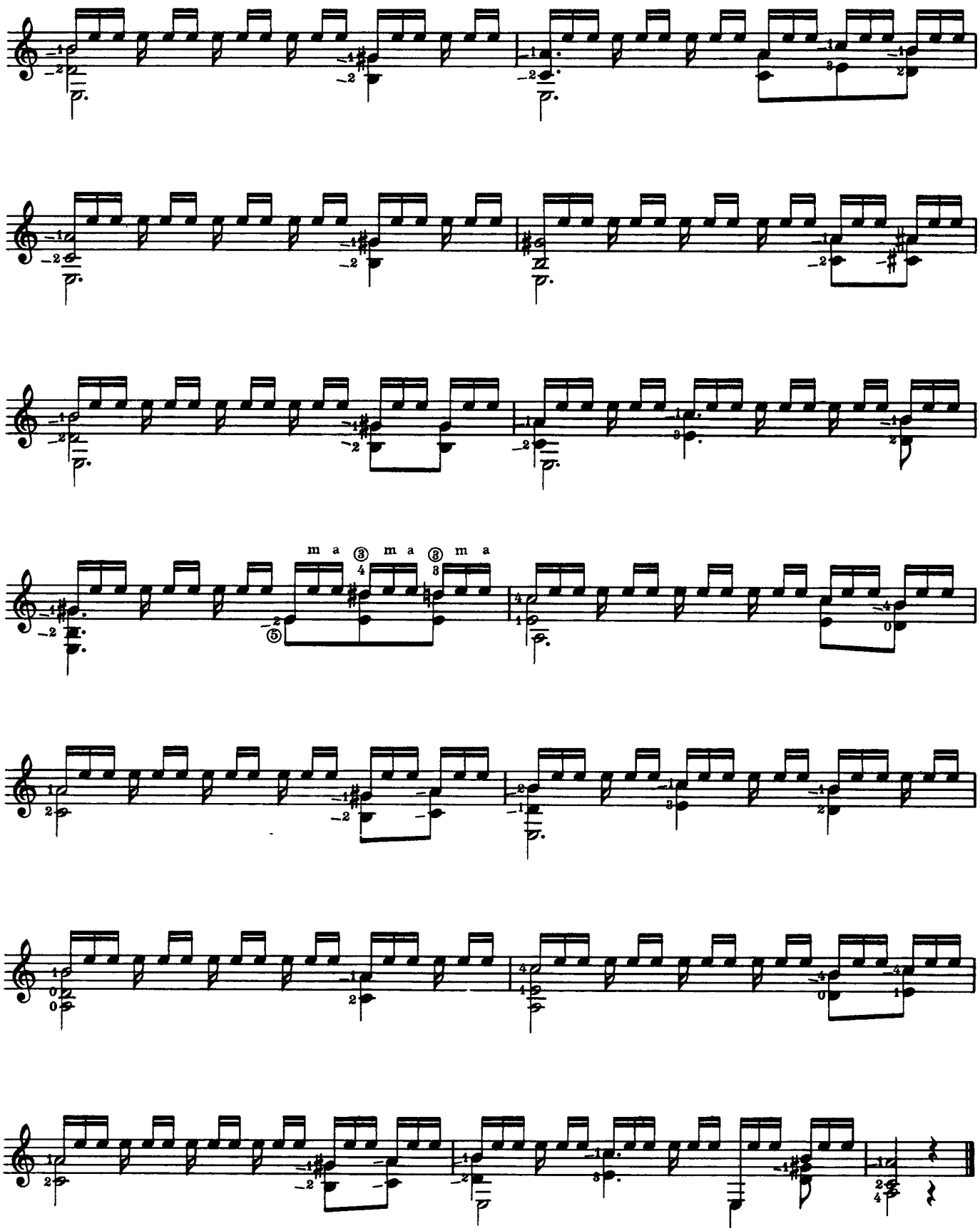
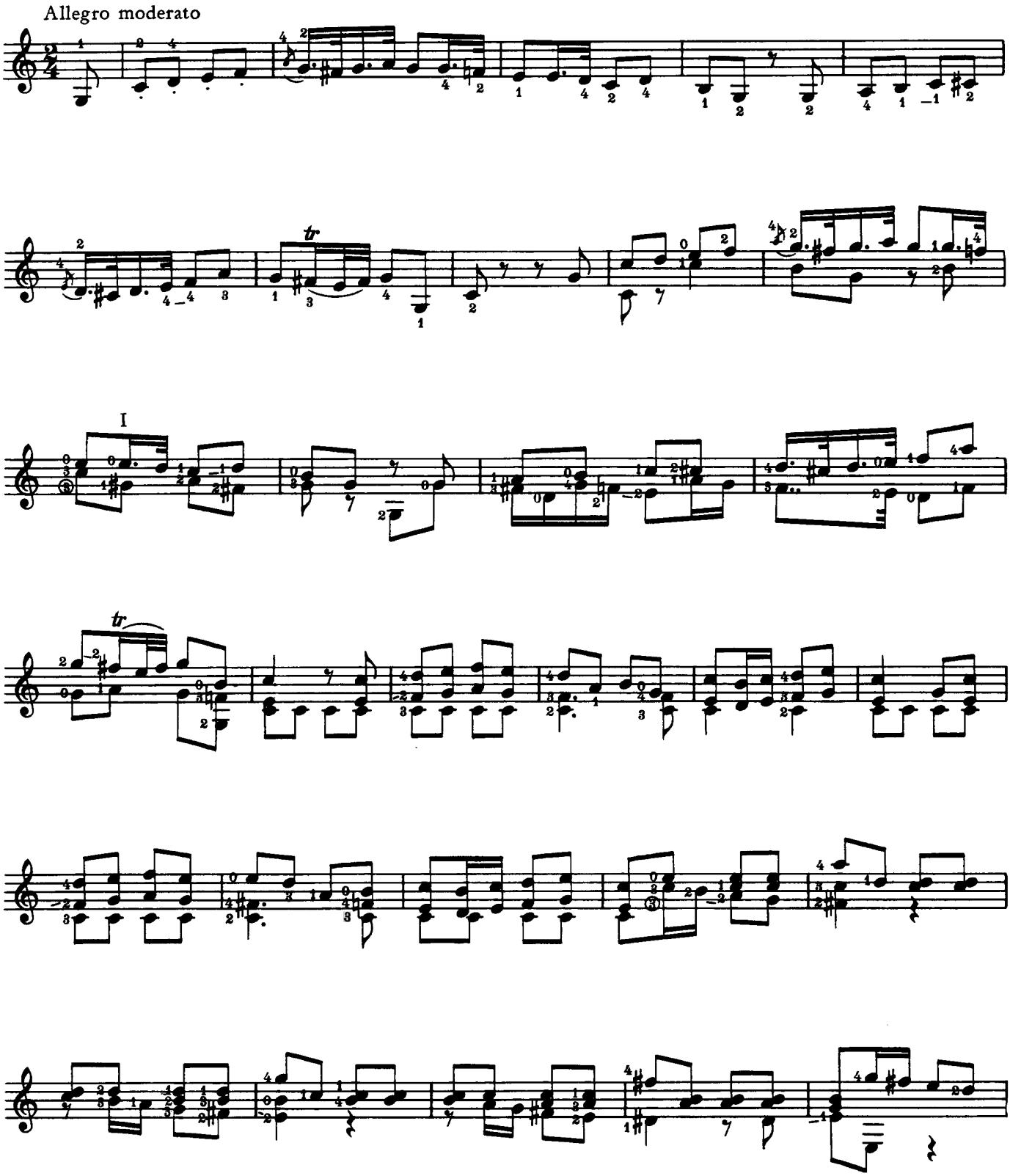
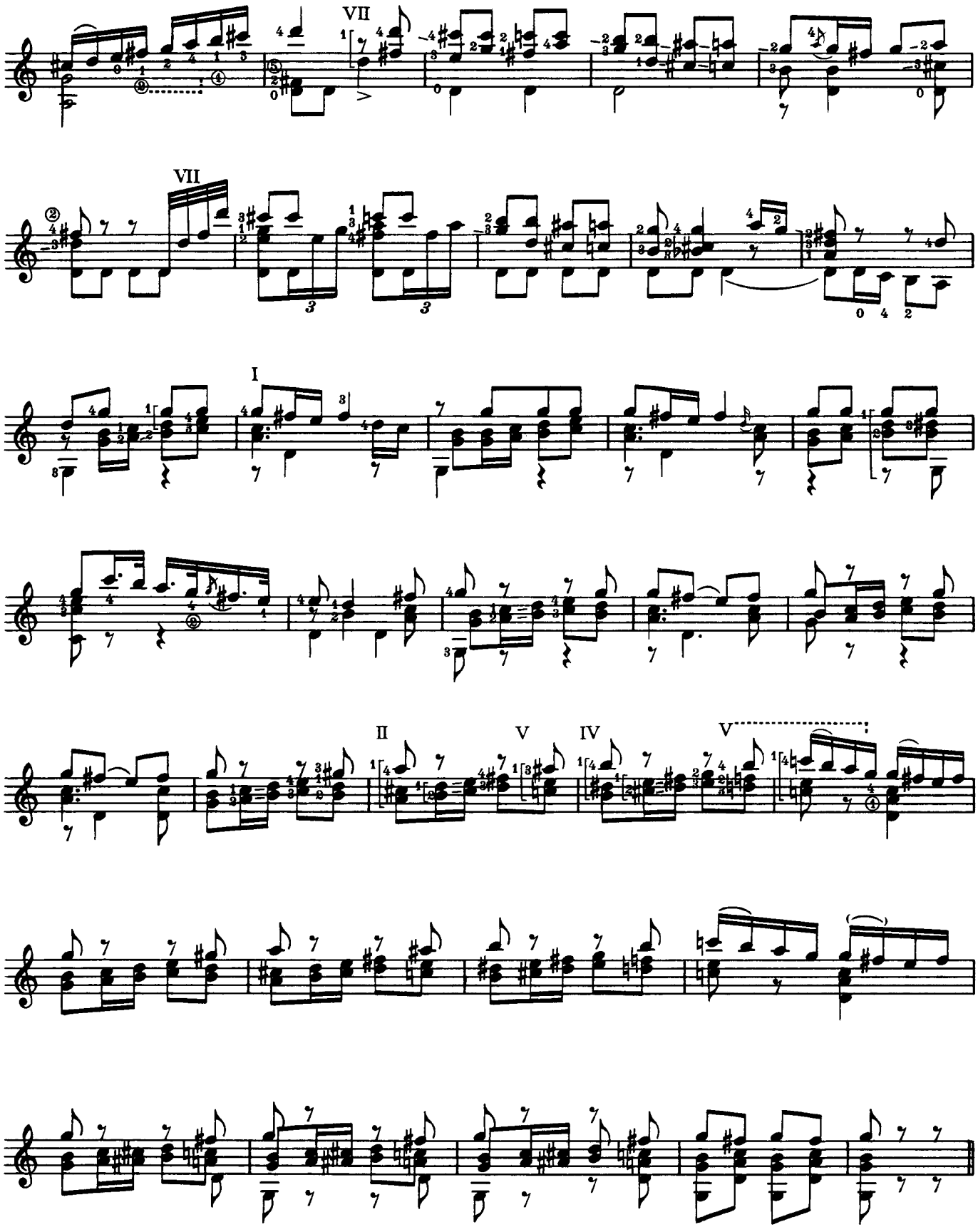
m a p i m
a m p i m


m a ③ m a ③ m a

5

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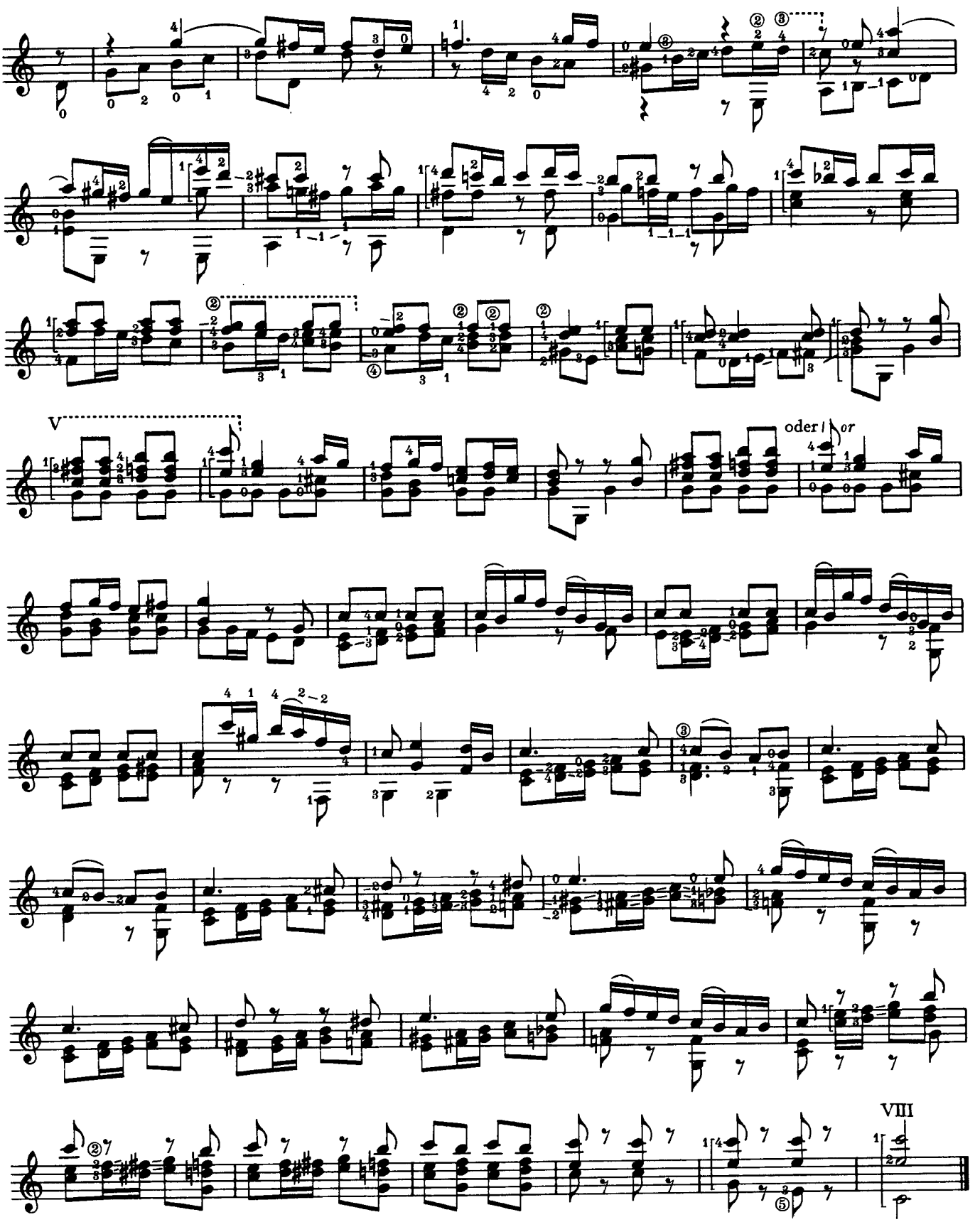
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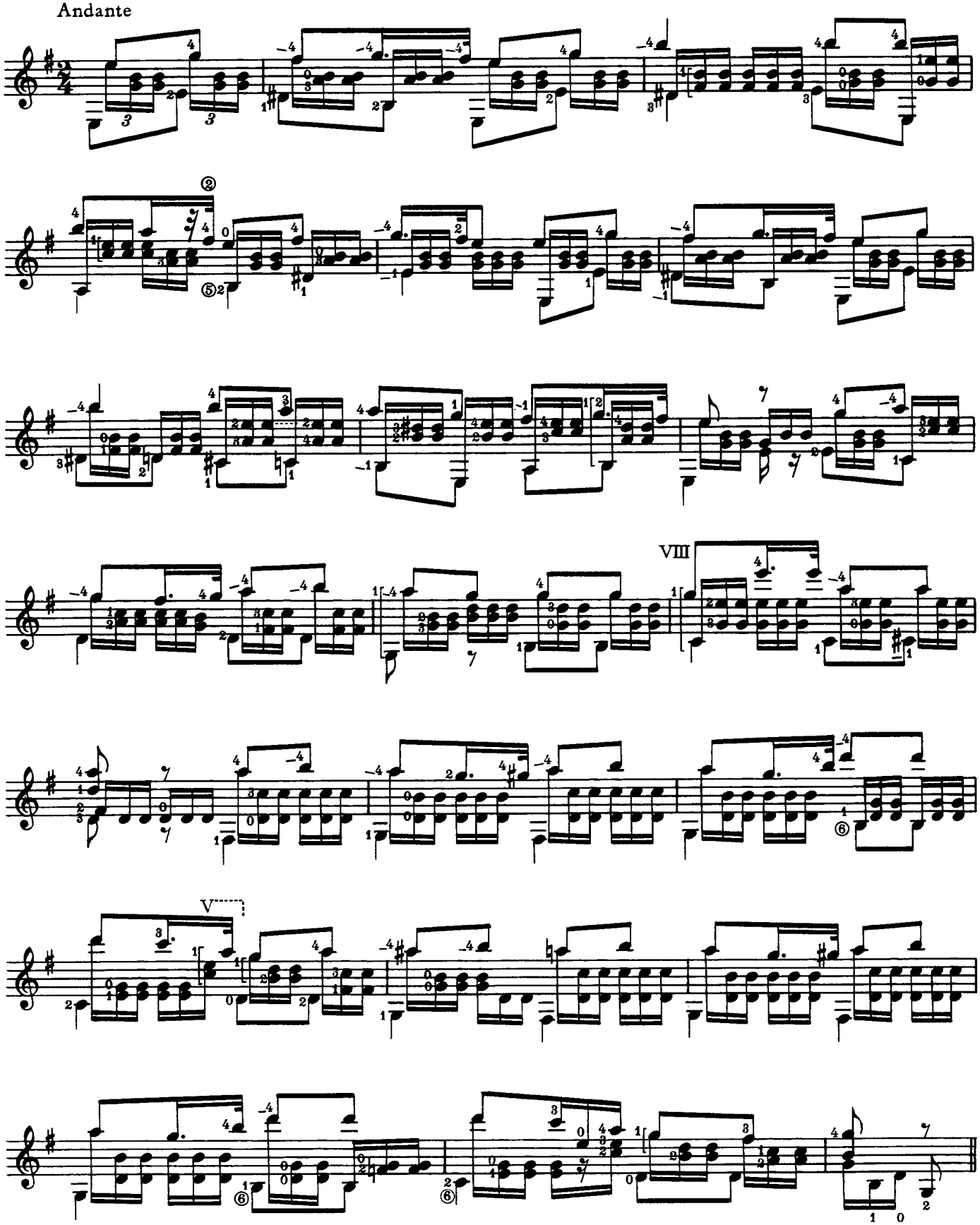
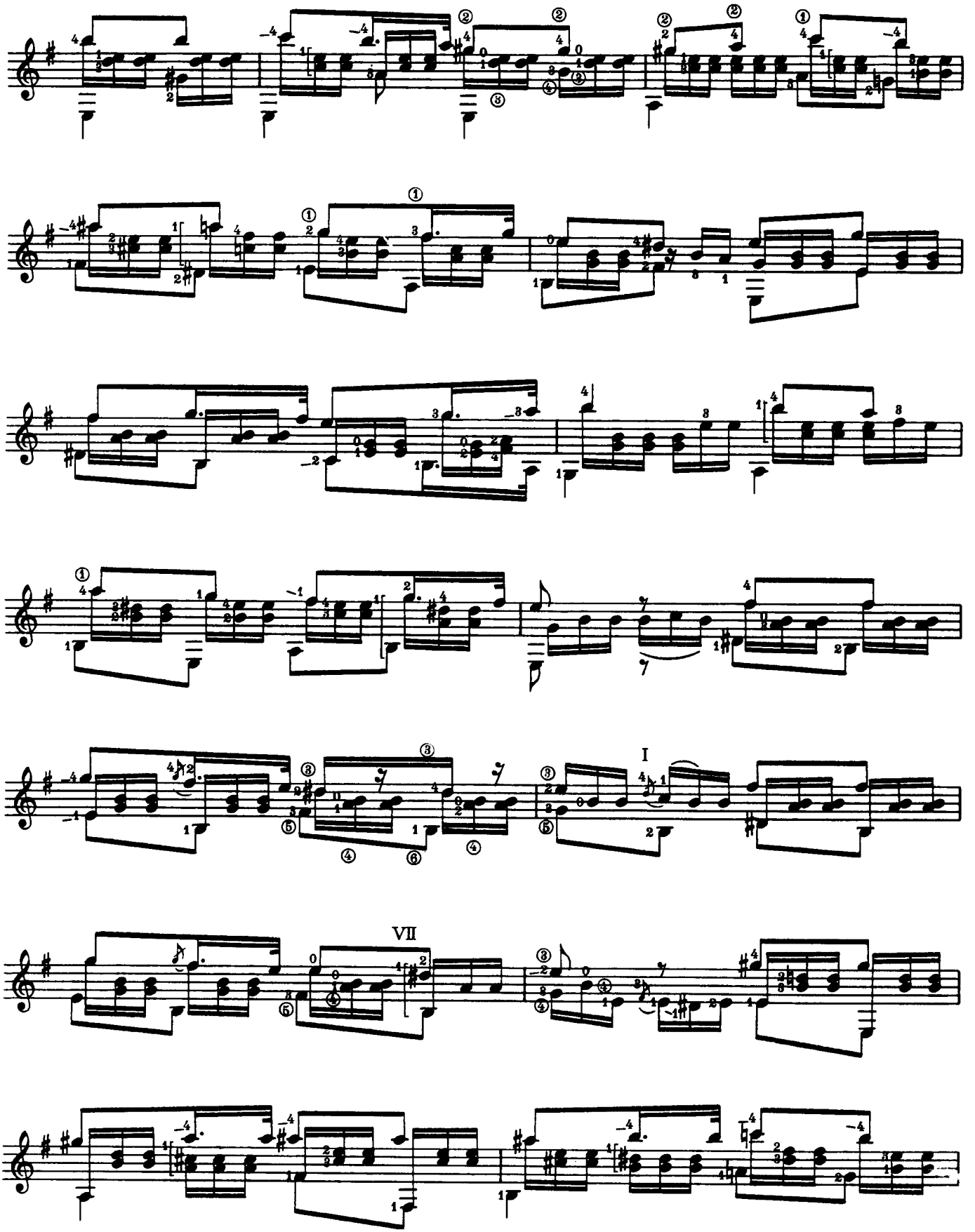
oder / or
VIII

6

Andante

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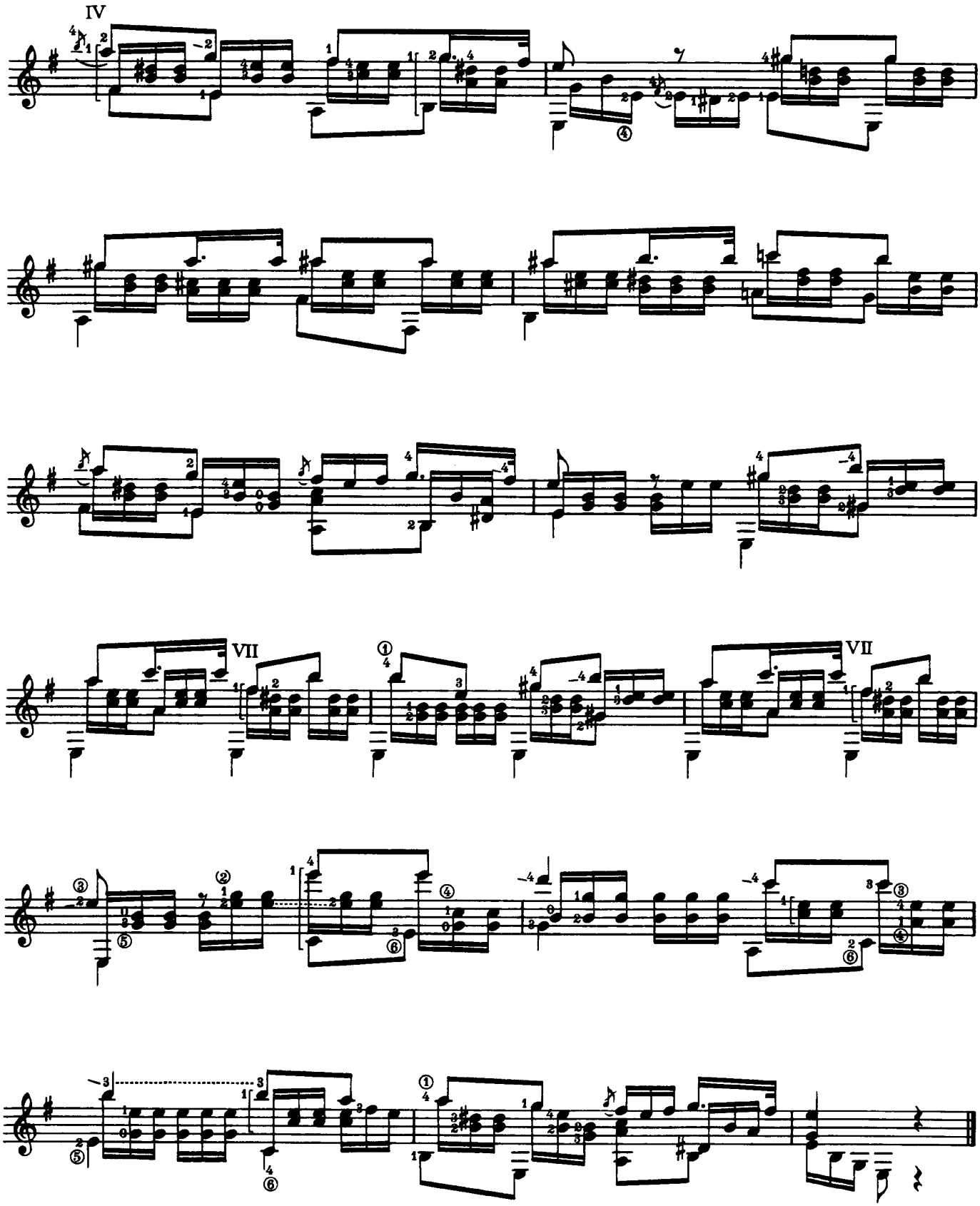
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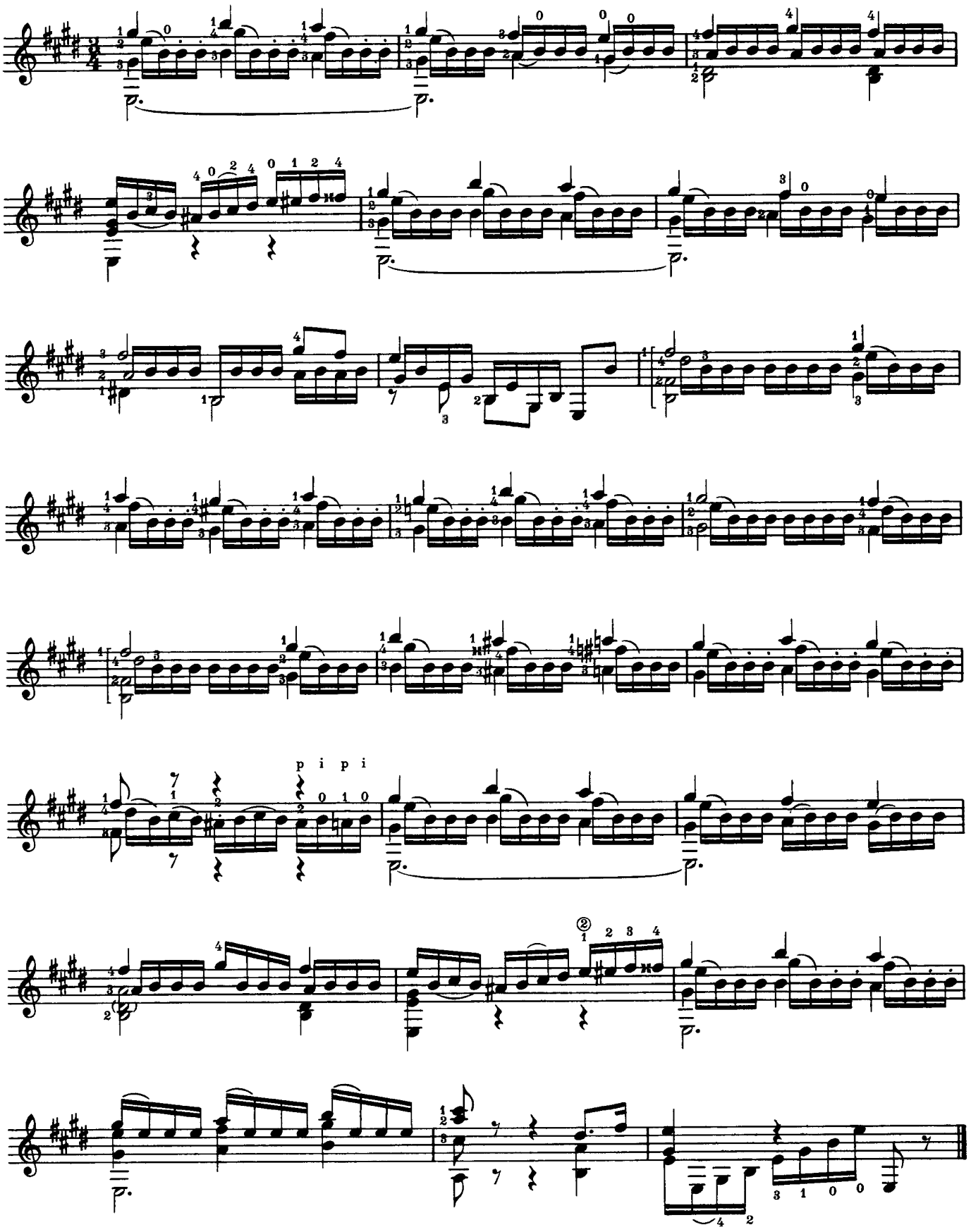
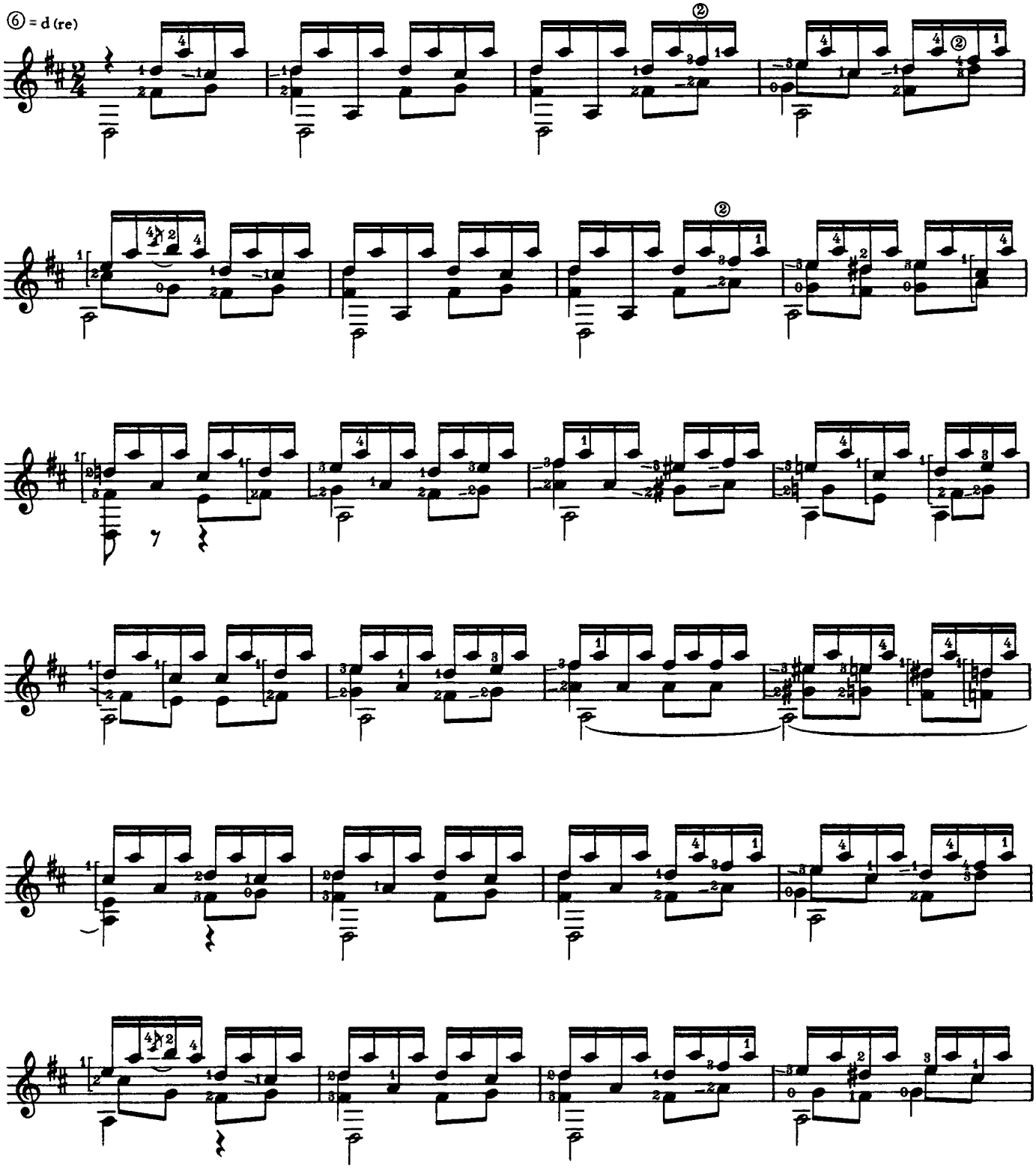


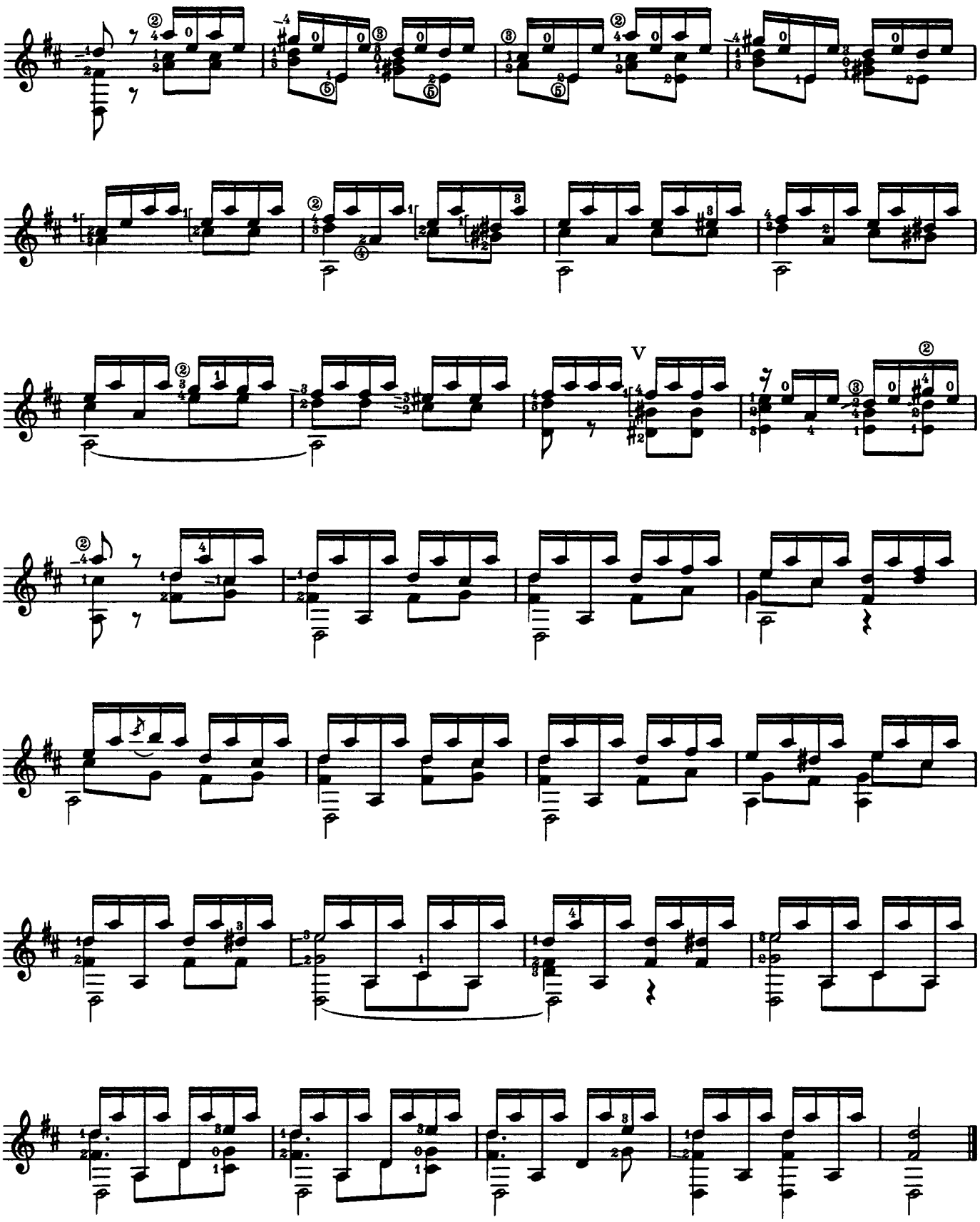
8

Moderato [1]

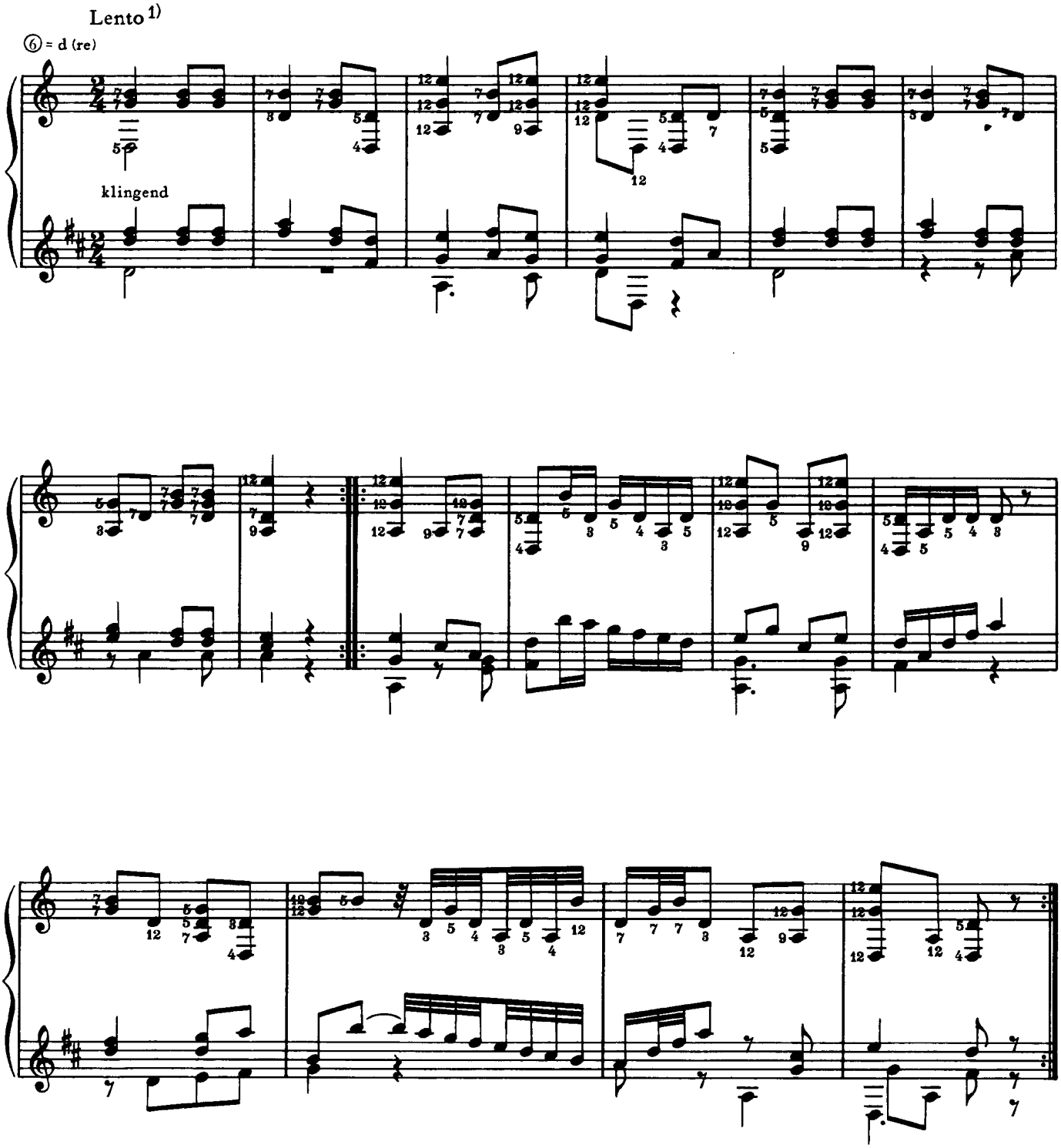
⑥ = d (re)



1) Die Studie soll beinahe piano gespielt werden. Der Anschlag ist an jener Stelle zu wählen, an der die Schwingungen am längsten anhalten. / *The study should be played almost piano. You have to choose the touch on such a point where the vibrations will hold longest.*

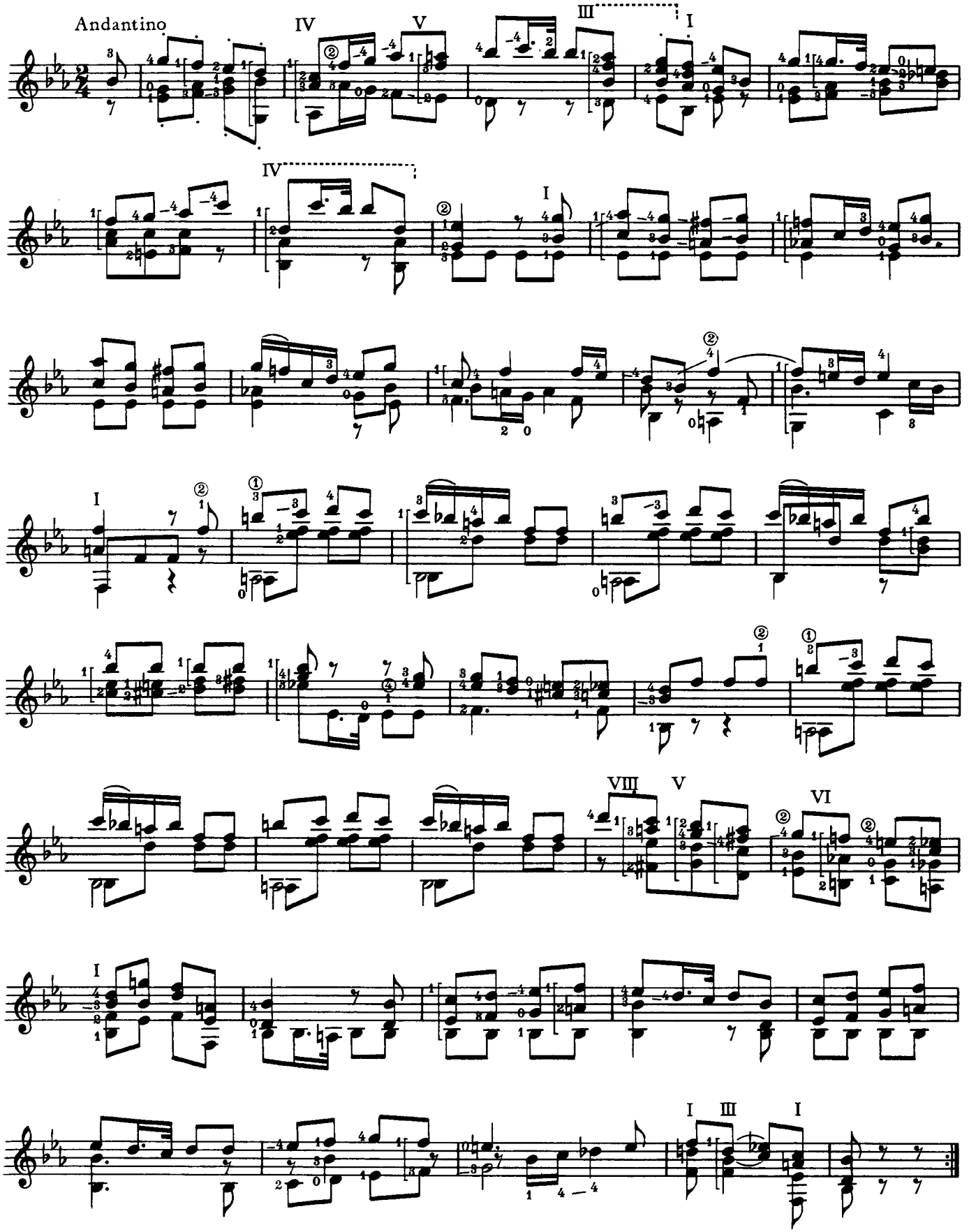


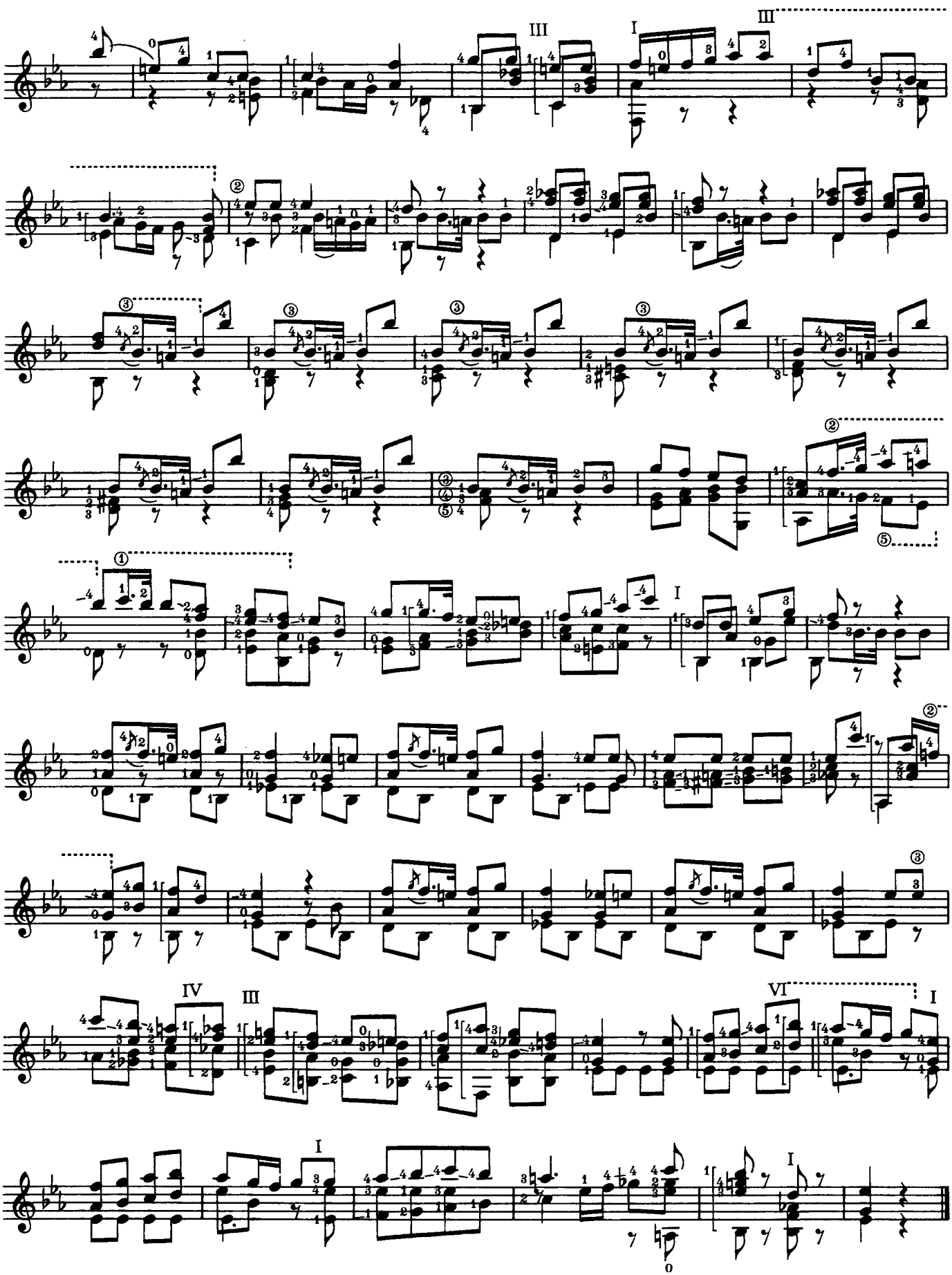
9



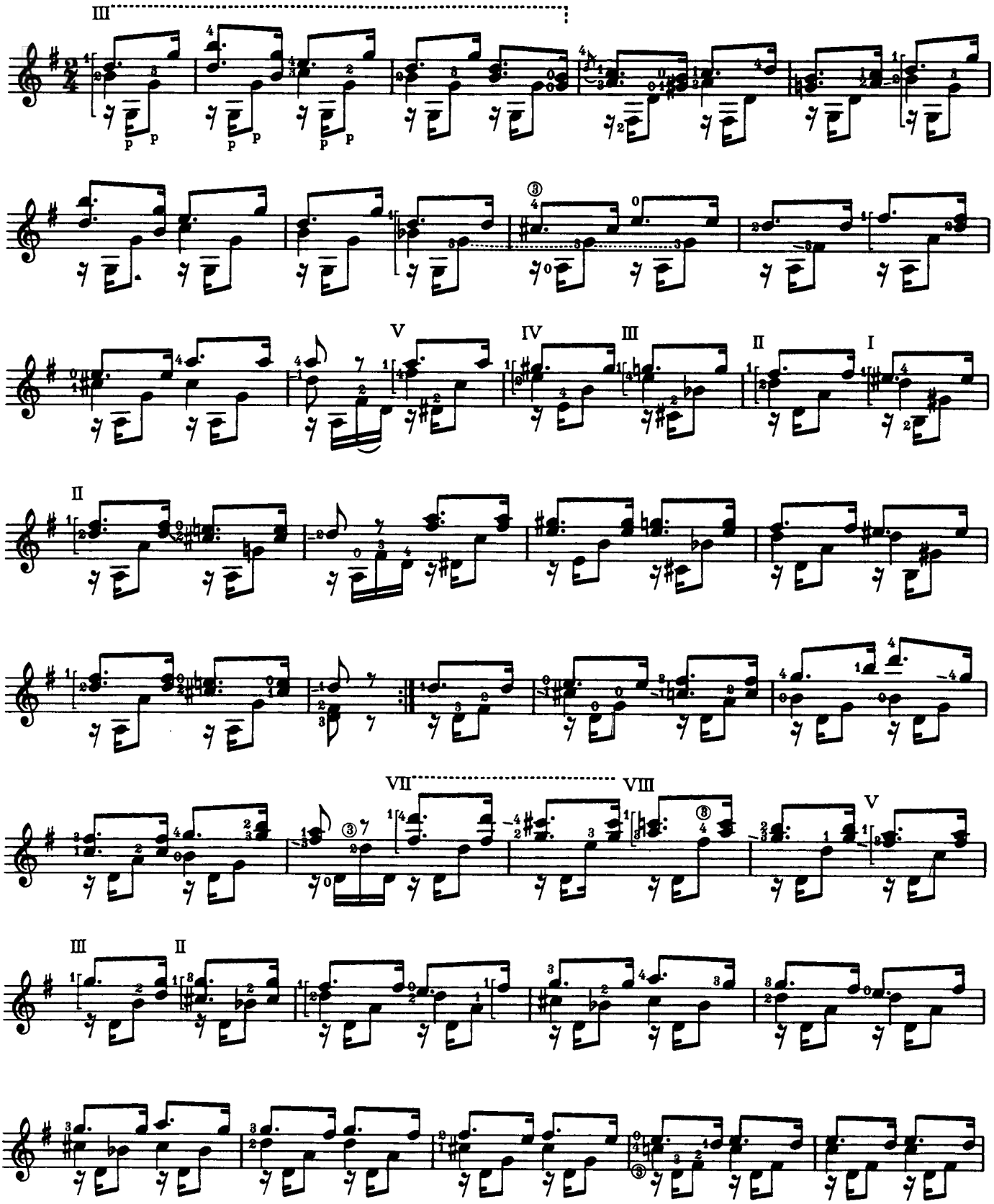
1) Diese Studie enthält ausschließlich Flageolettöne. Die Ziffern geben den Bund der Saite an, auf welcher der Flageoletton gespielt wird. / *This study contains only harmonics. The numerals signify the fret of the string on which the harmonics are played.*

10

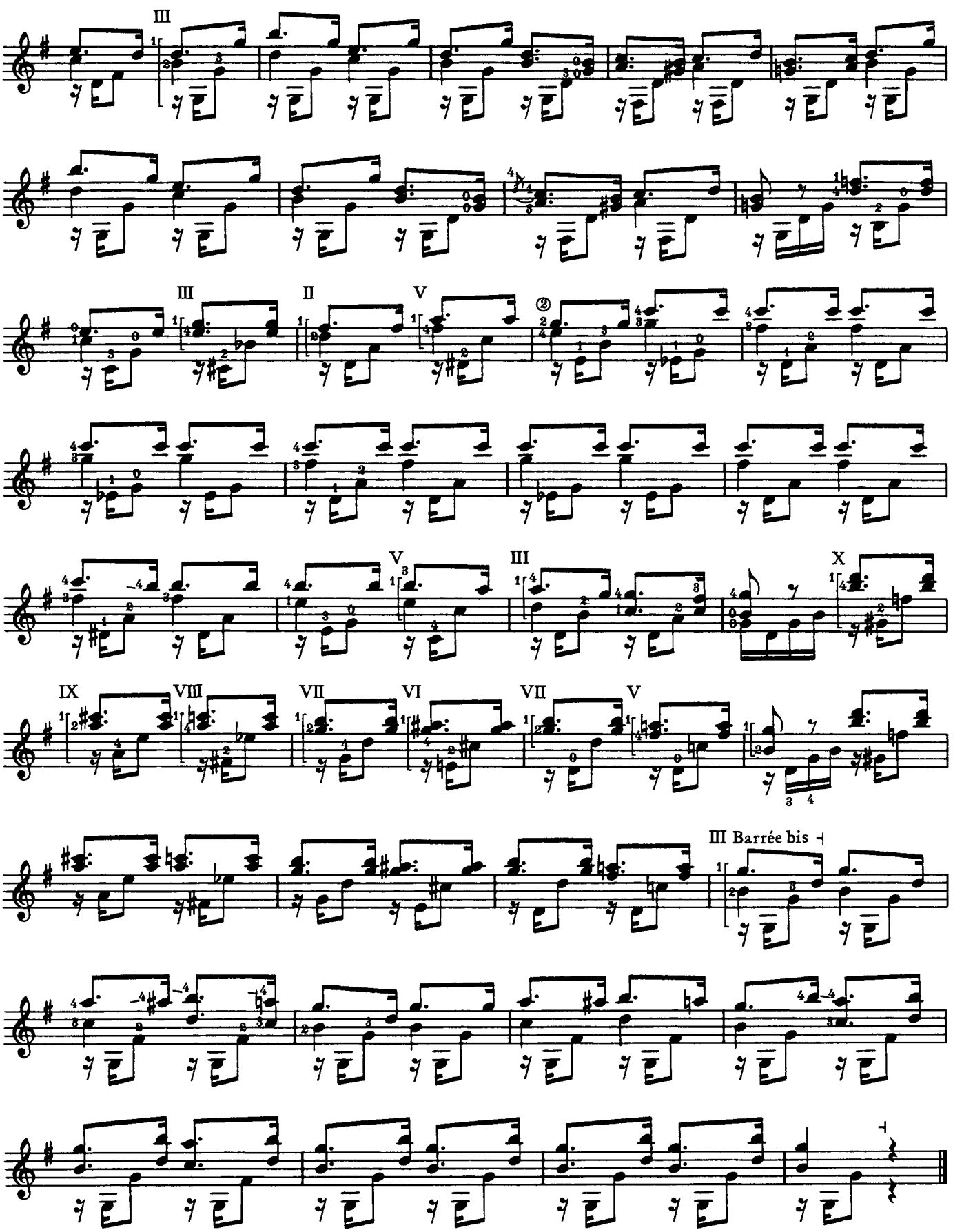




11[1)]



[1)] Der Daumen muß die richtige Saite treffen, ohne daß die Hand ihre Stellung ändert. *1 The thumb has to touch the correct string without changing the position of the hand.*


III
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X
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VIII
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VI
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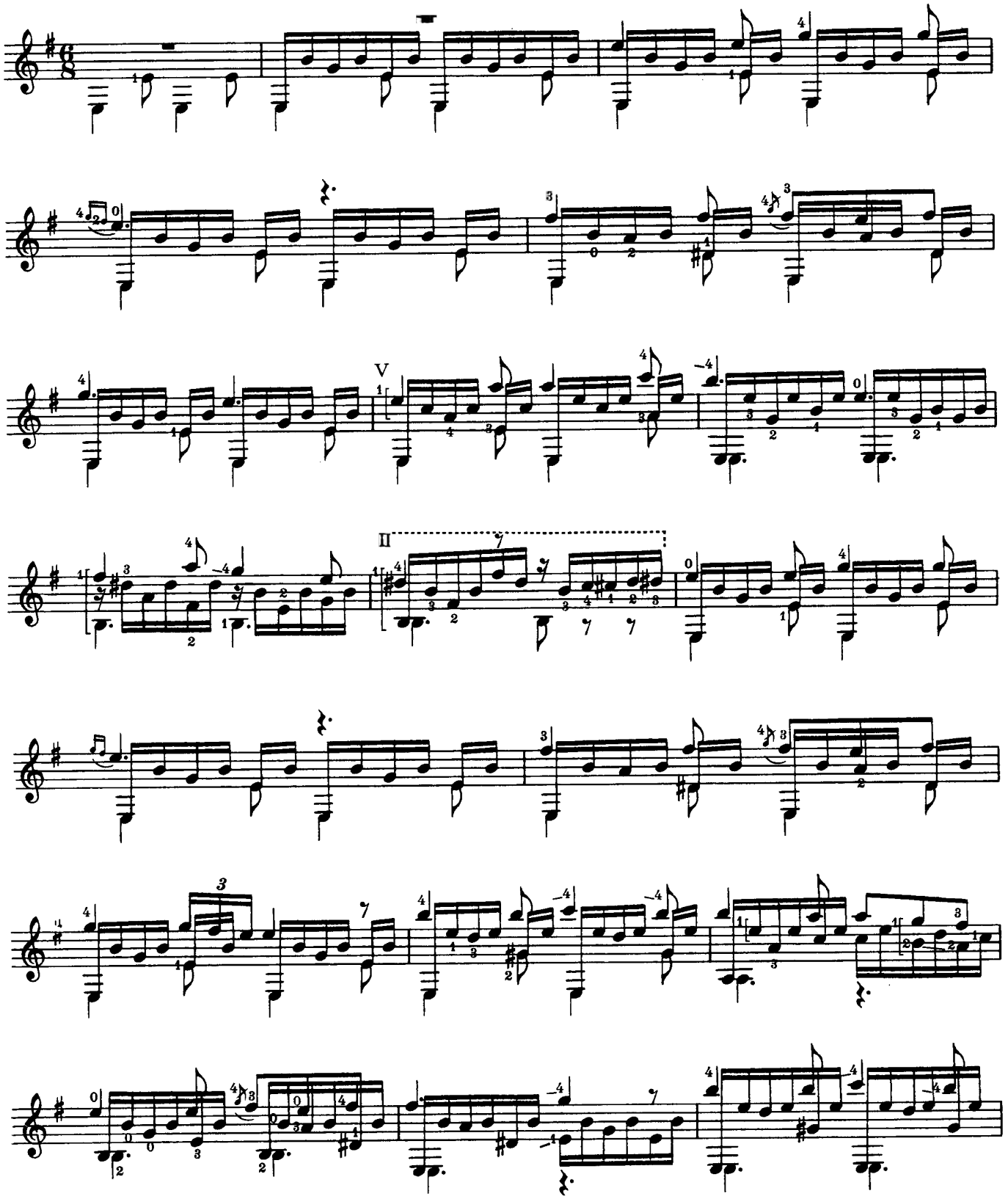
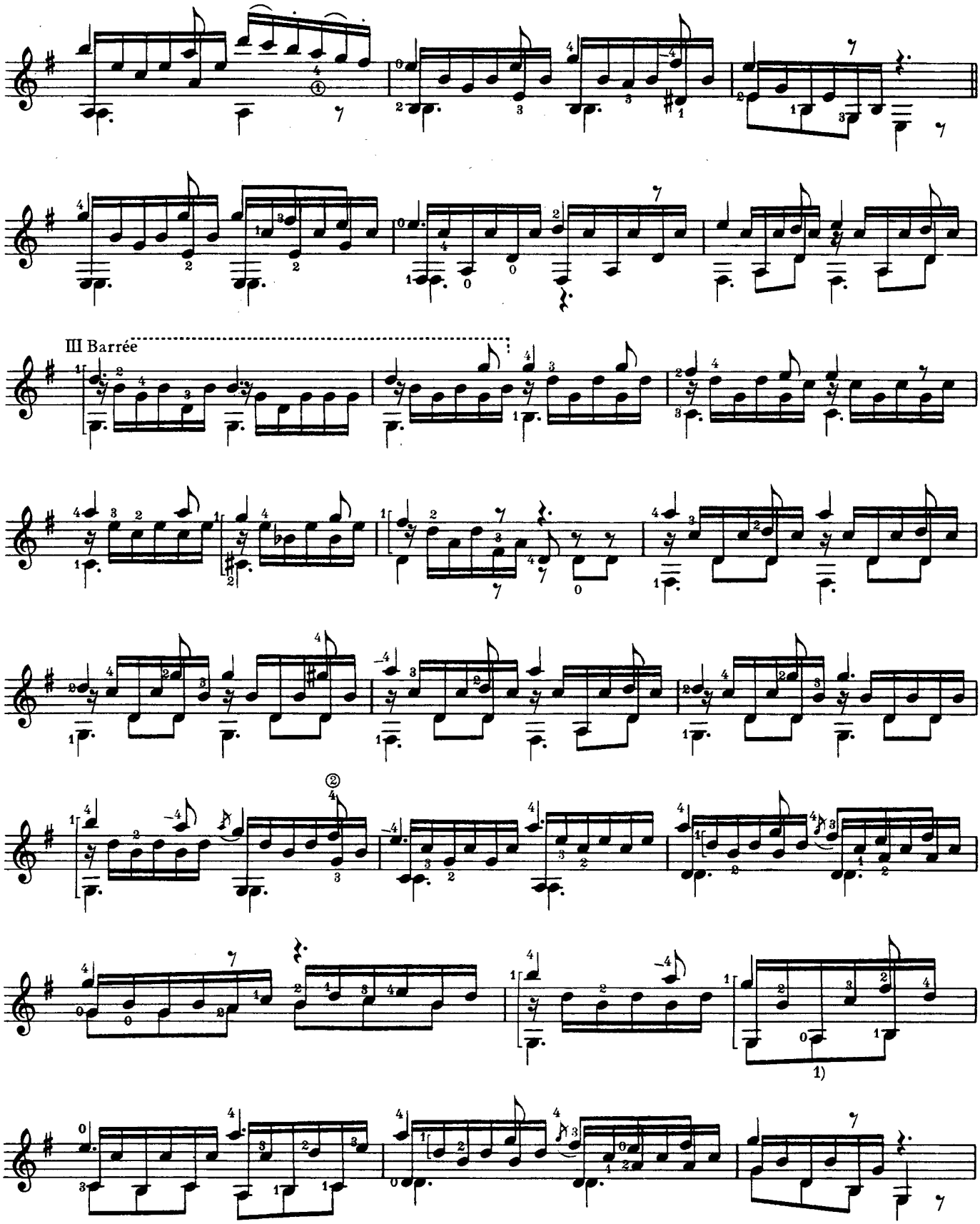
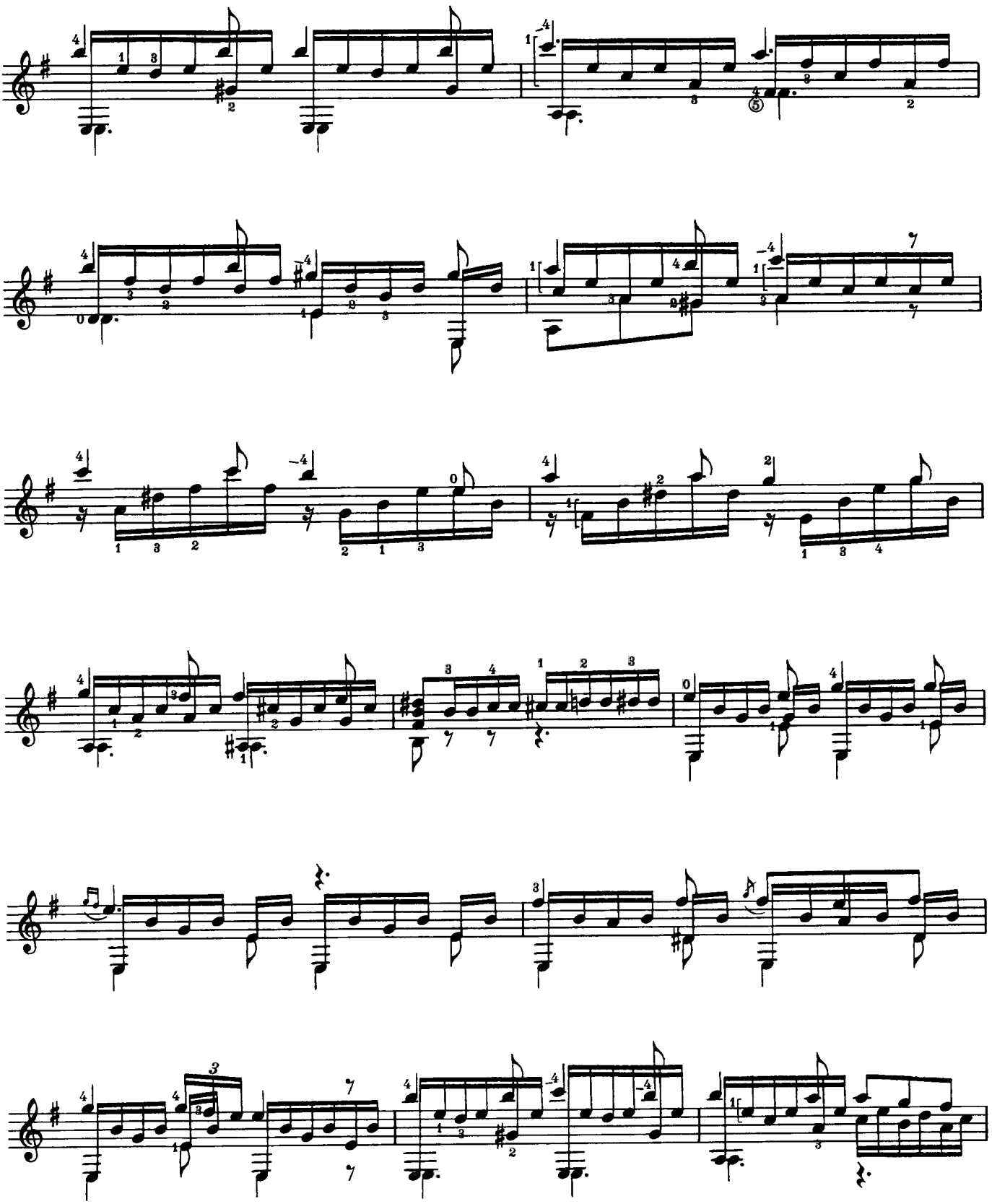
V
III Barrée bis

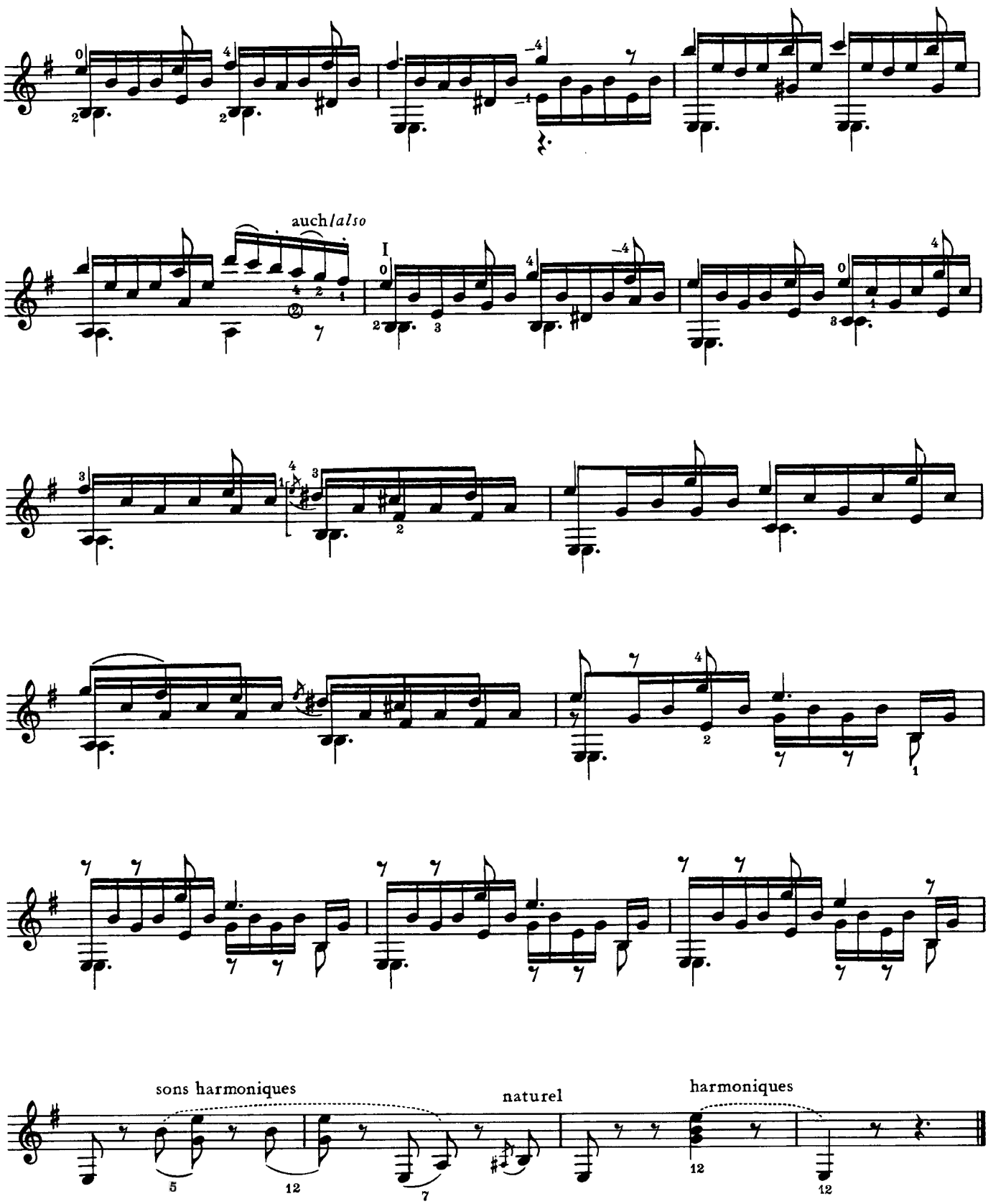
12





1) Barrée „lüften" / *"lift" the barrée*

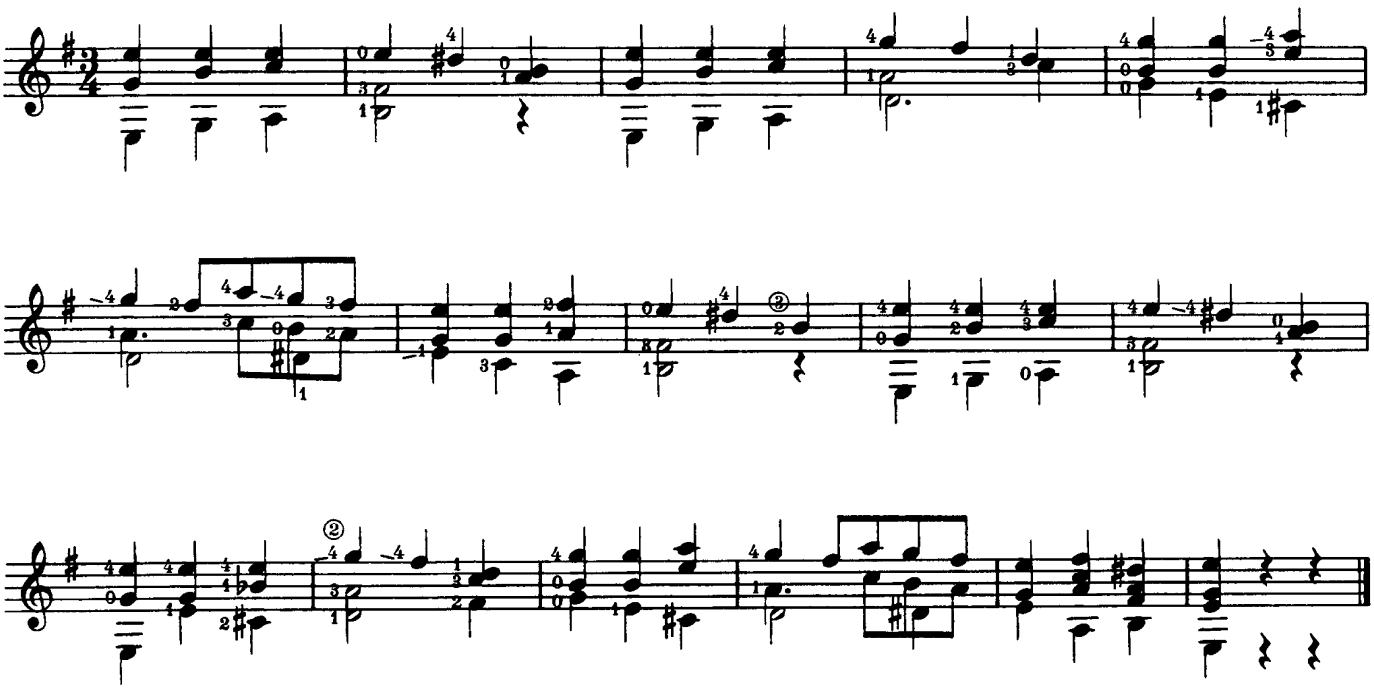



auch/also
I
sons harmoniques
naturel
harmoniques

Les Folies d'Espagne avec variations et un menuet

Fernando Sor

Thème



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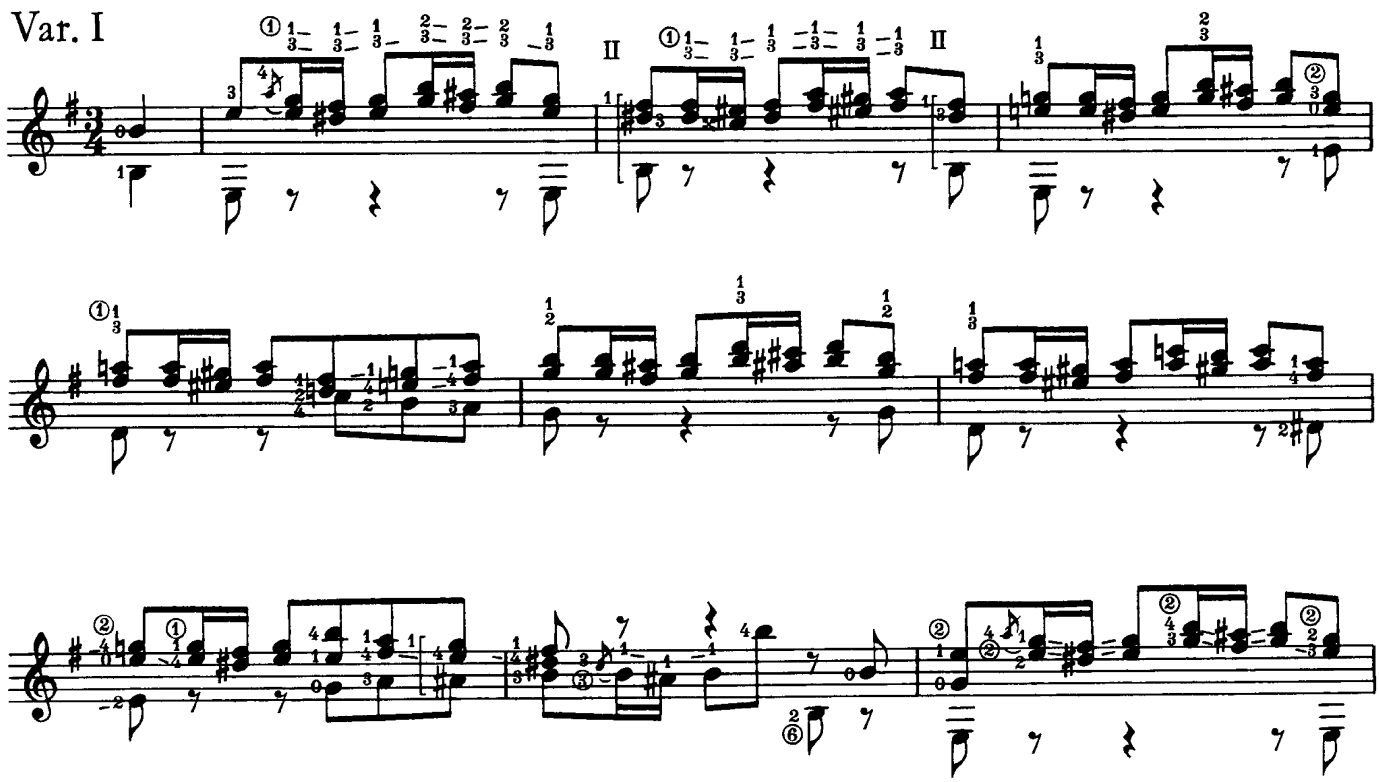

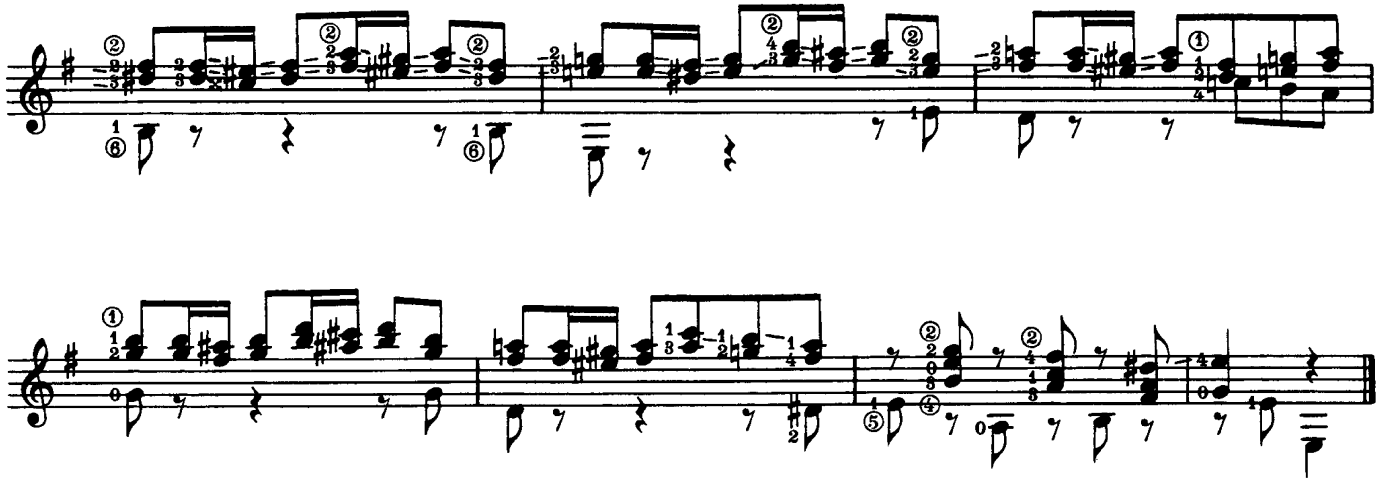

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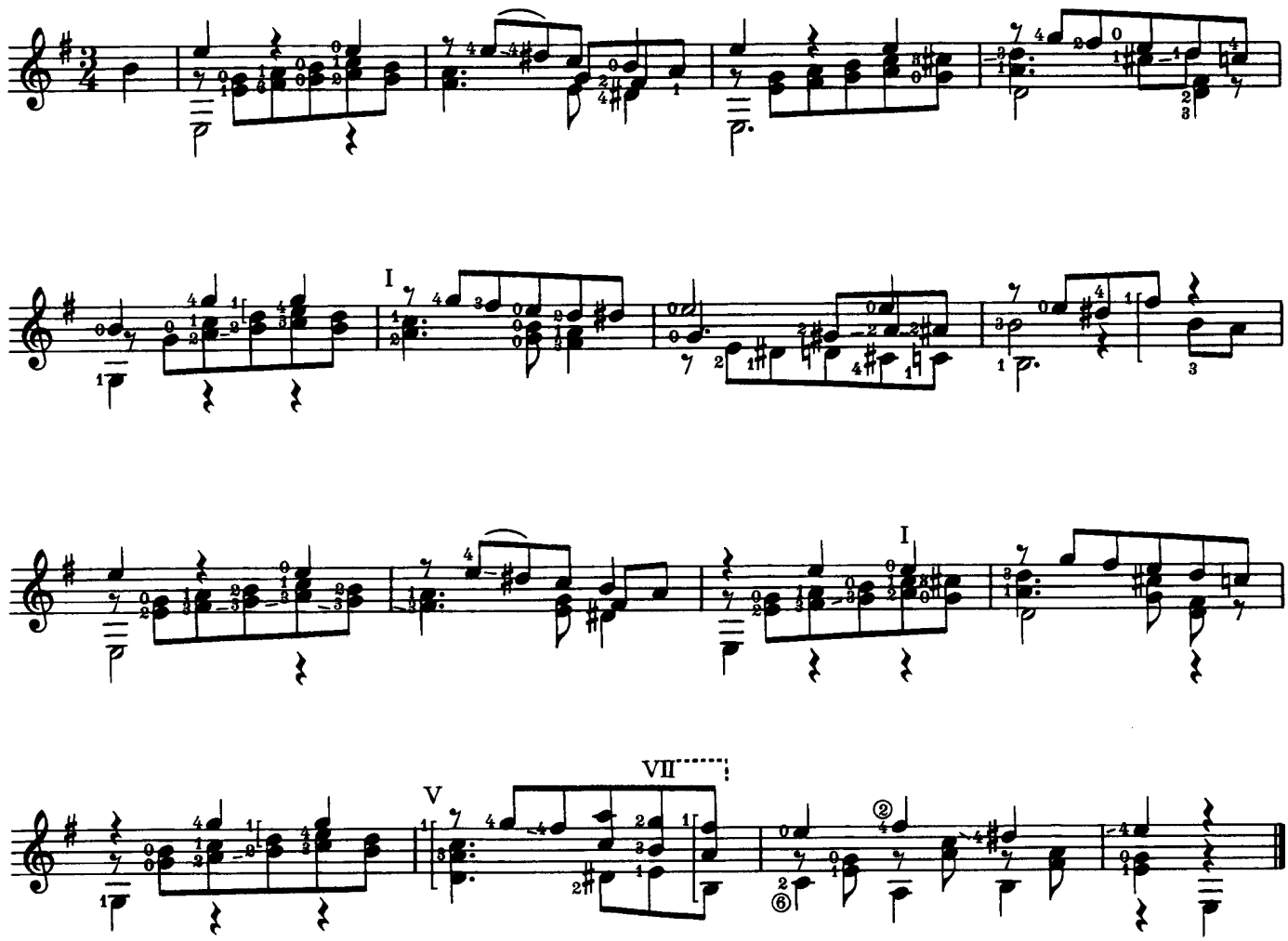

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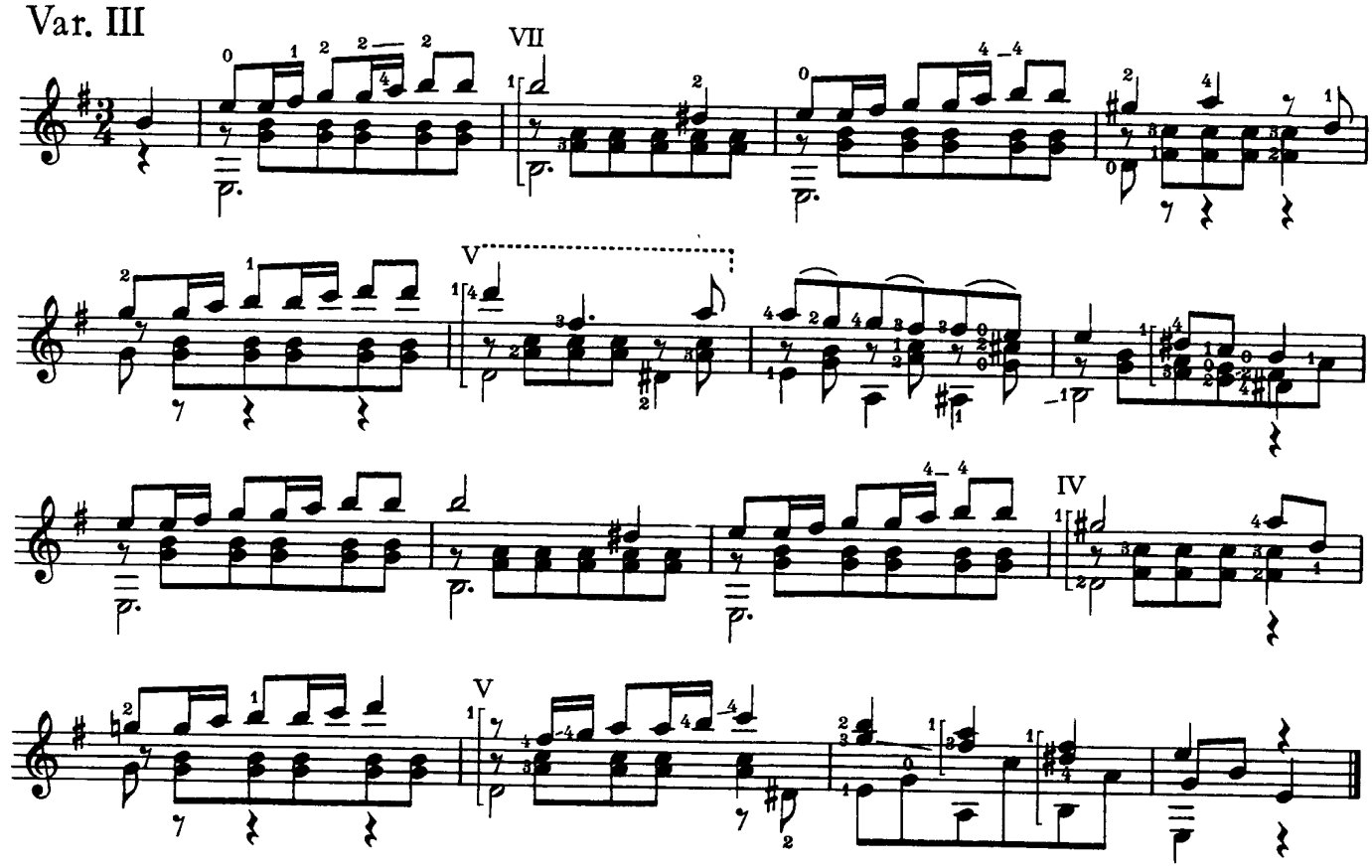

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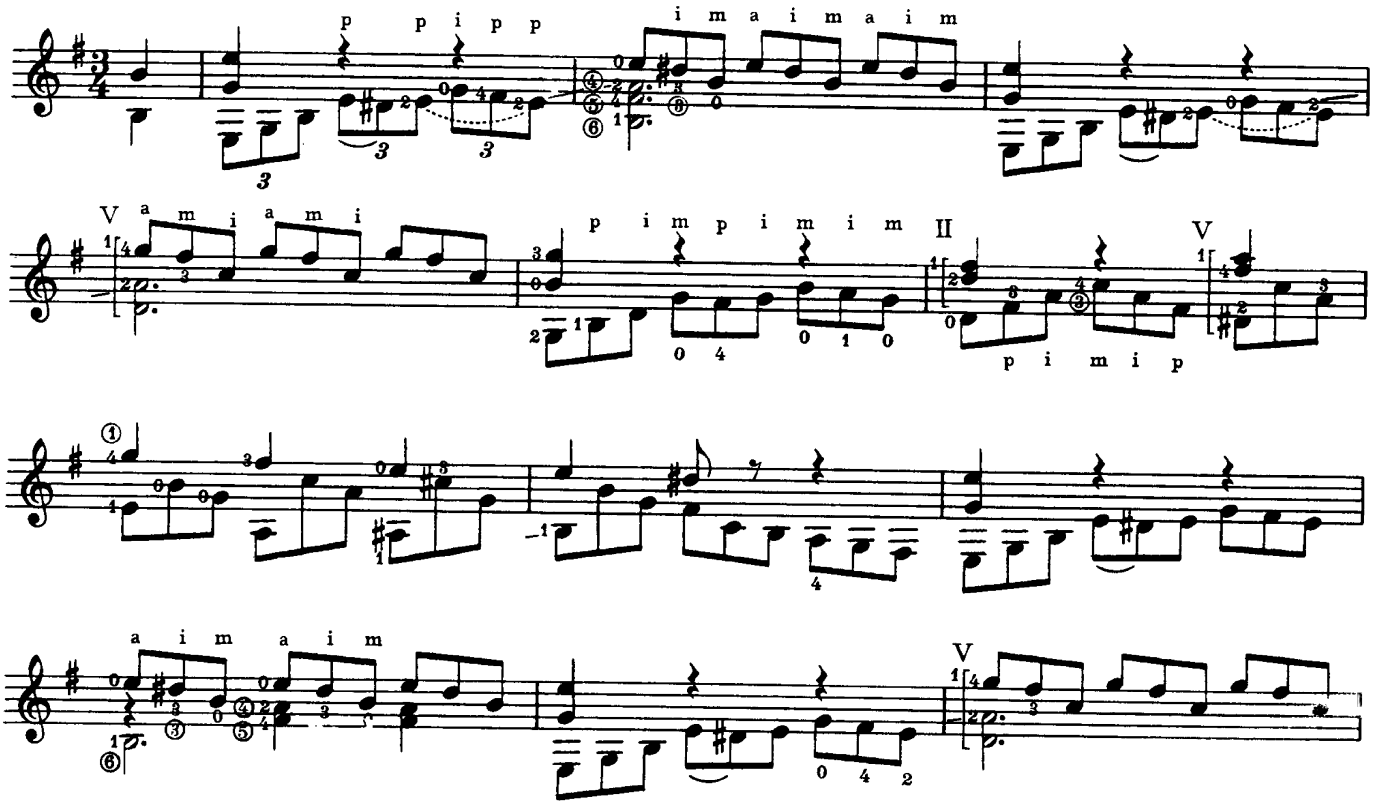
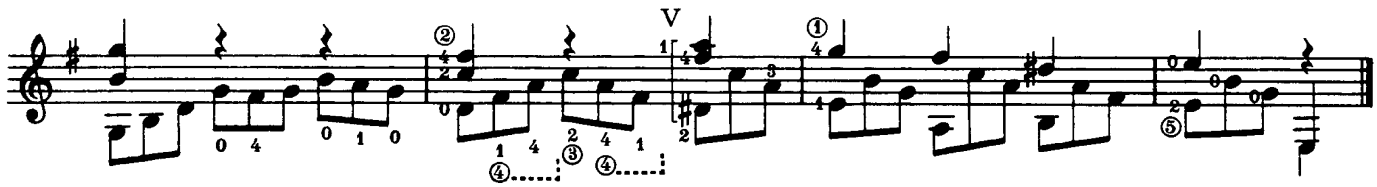
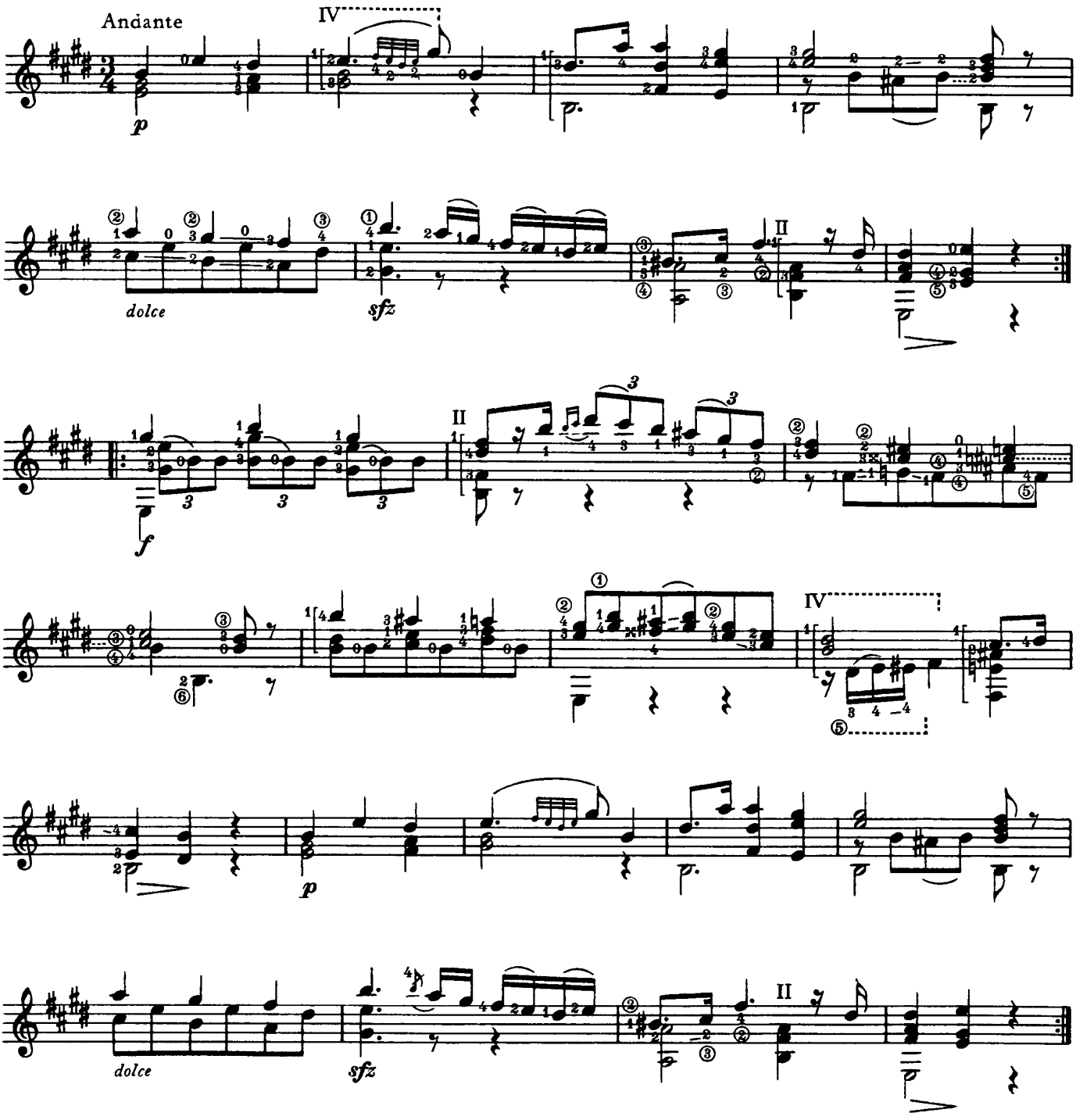




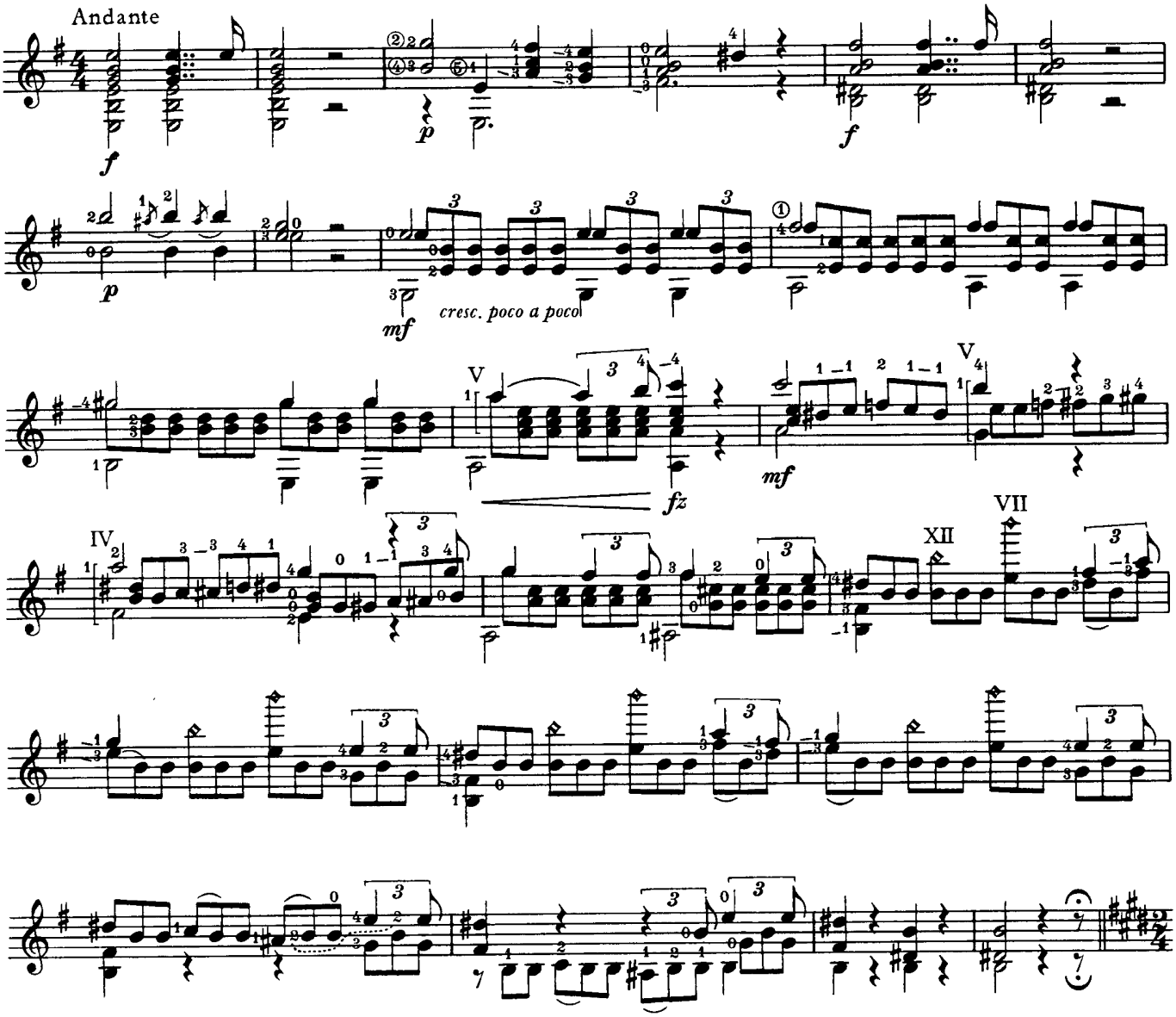
Menuet



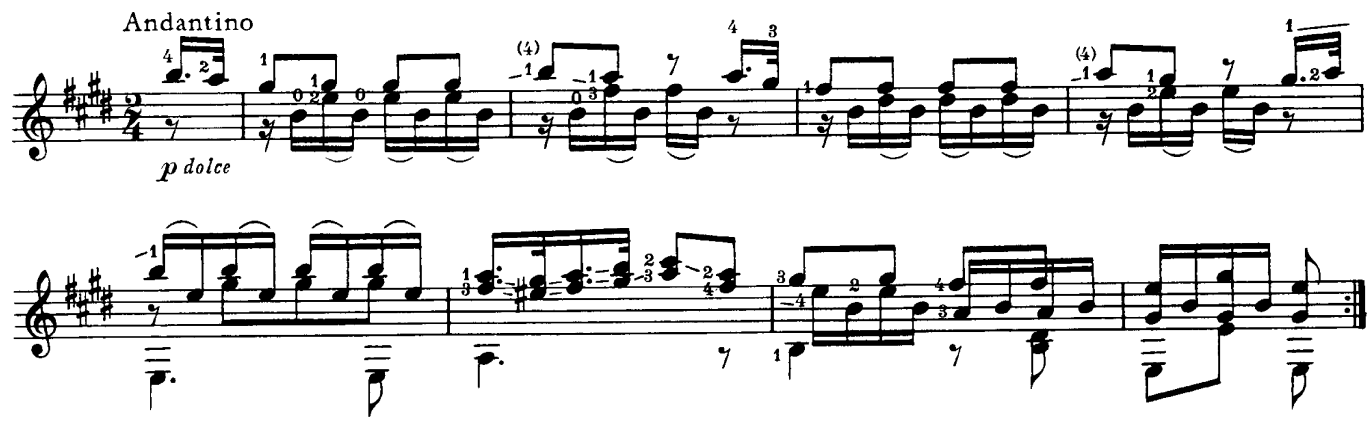
Introduction et Variations (Thème de Mozart)

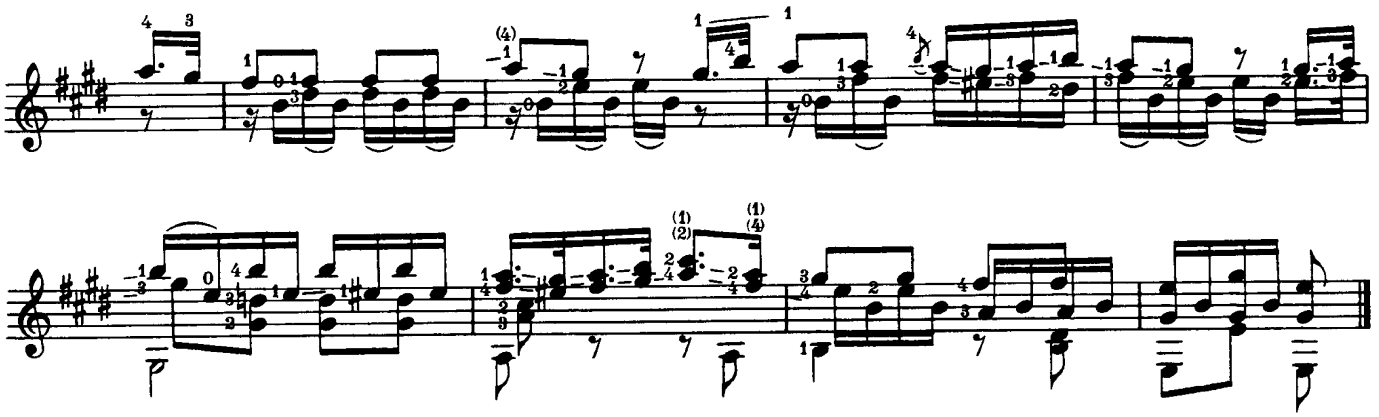
Introduction

Fernando Sor
op. 9



Thème





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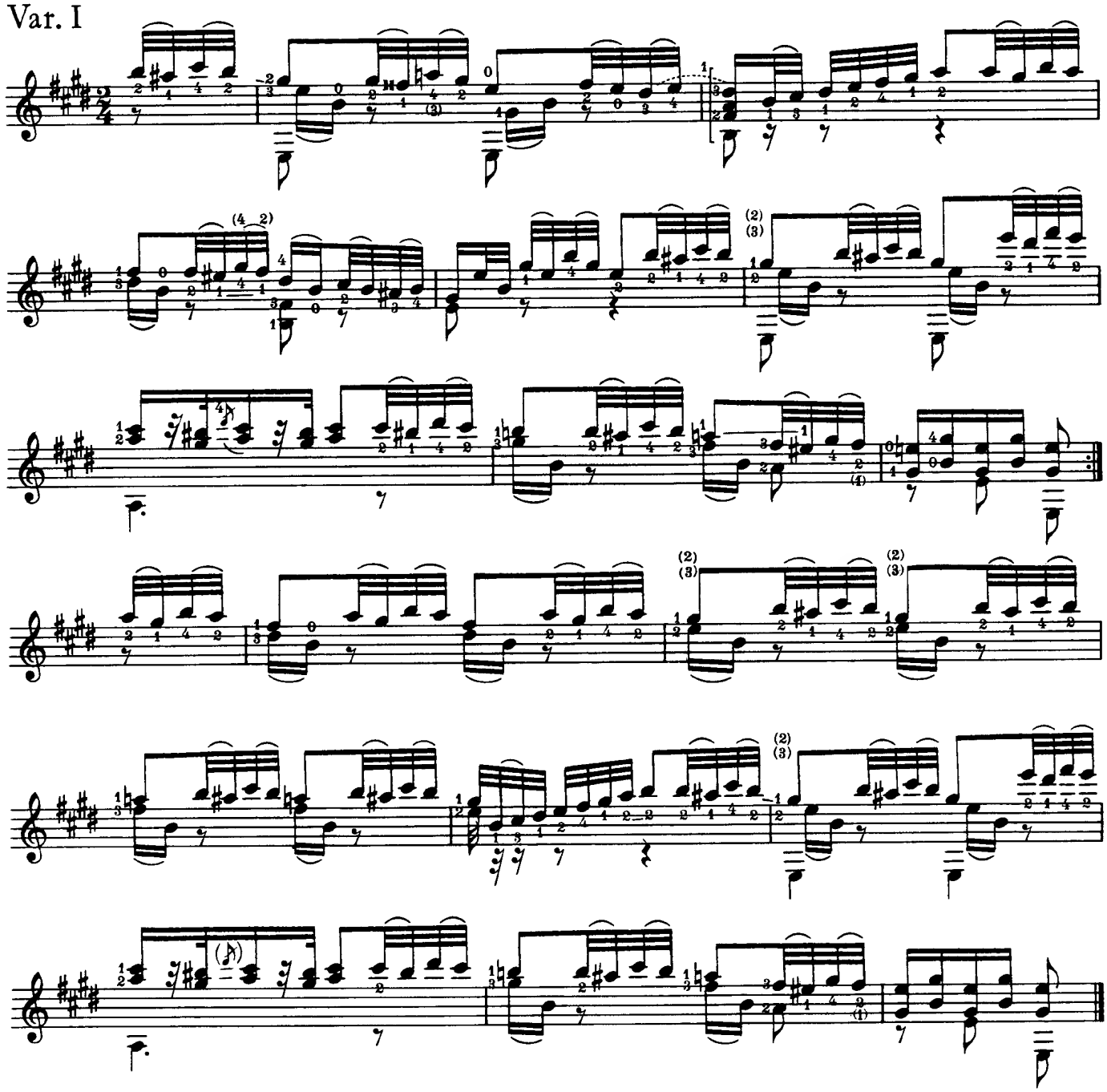

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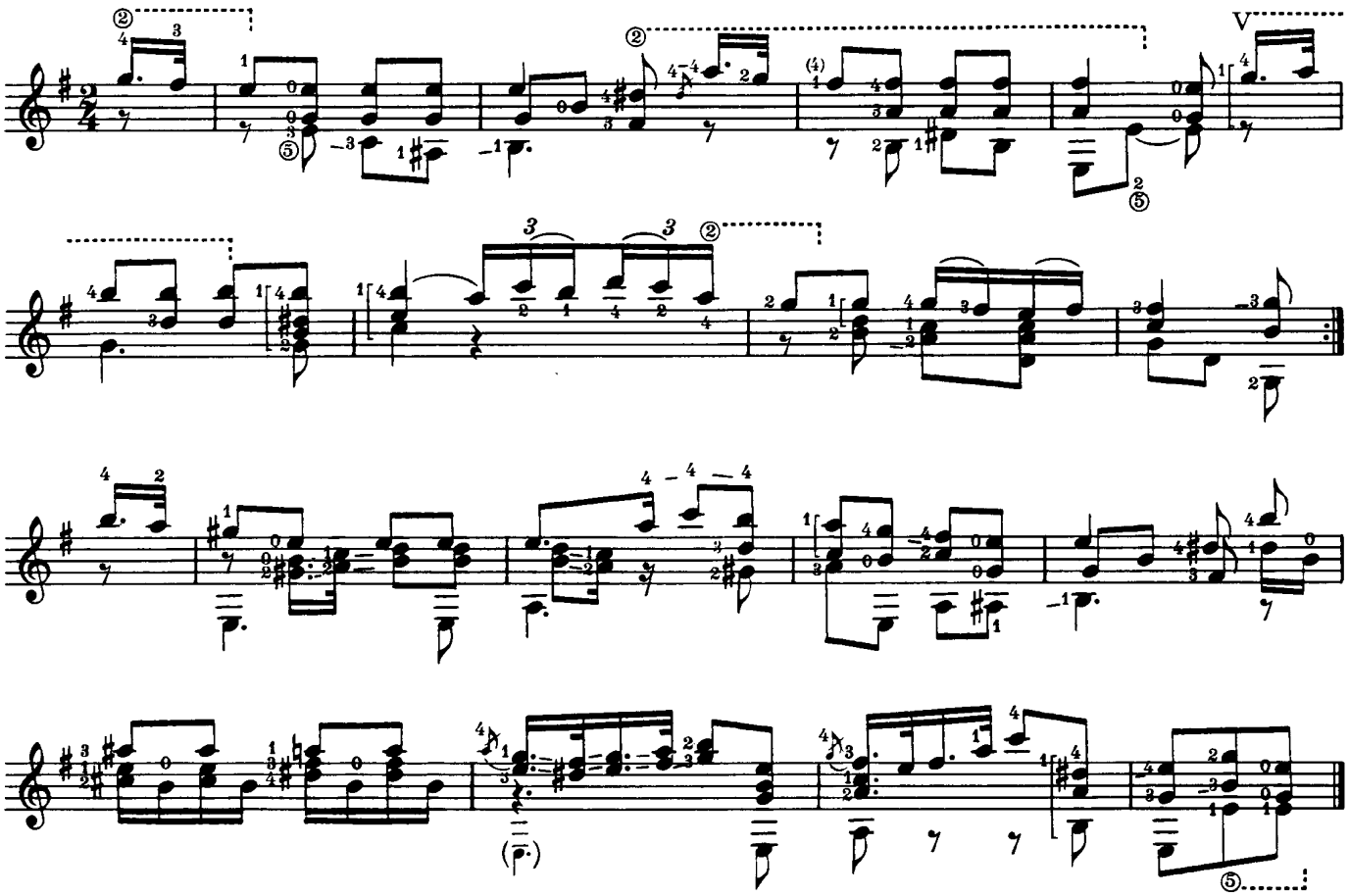

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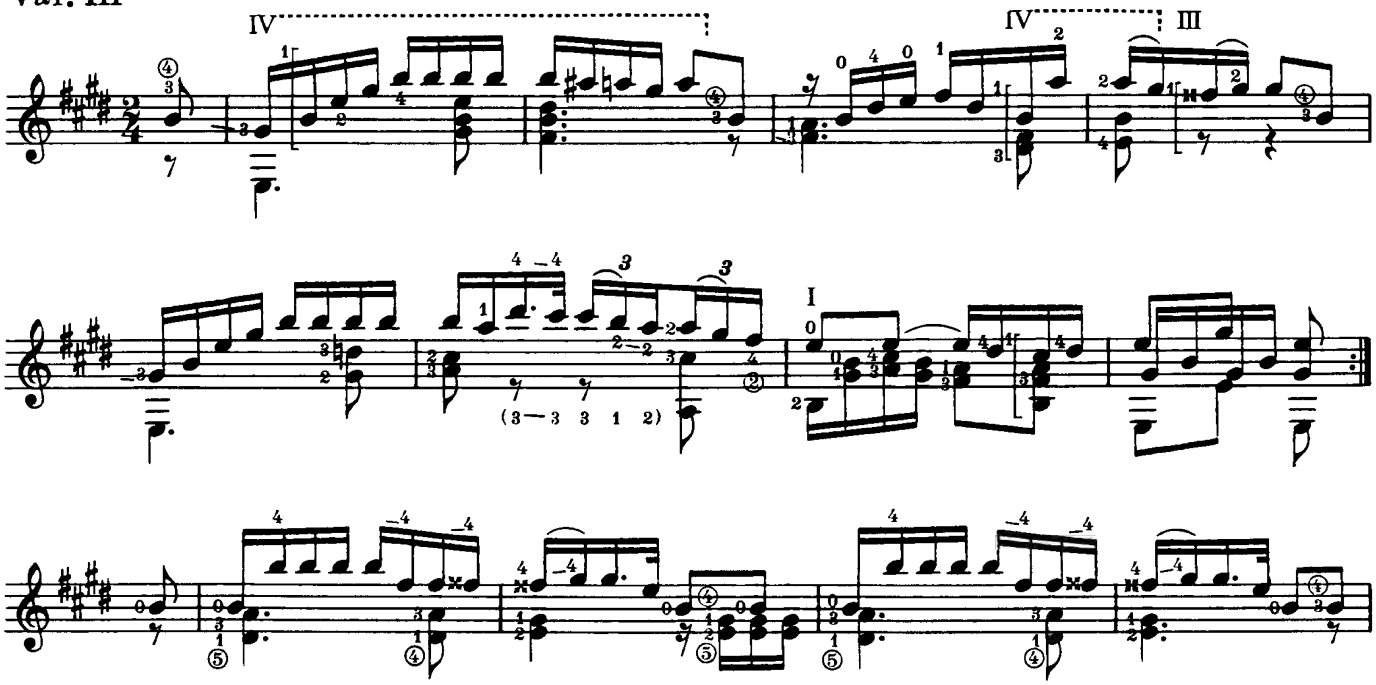

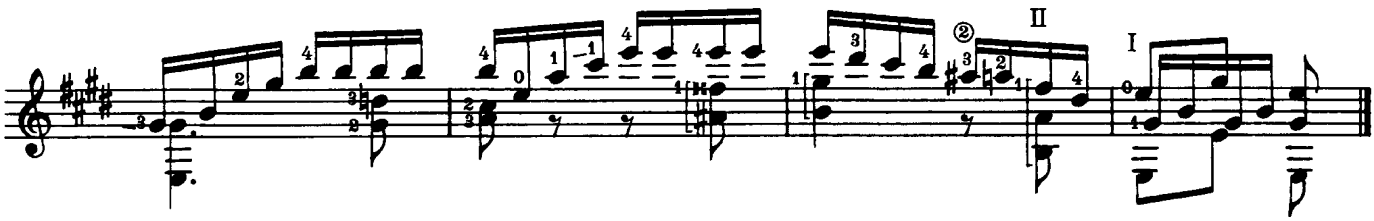

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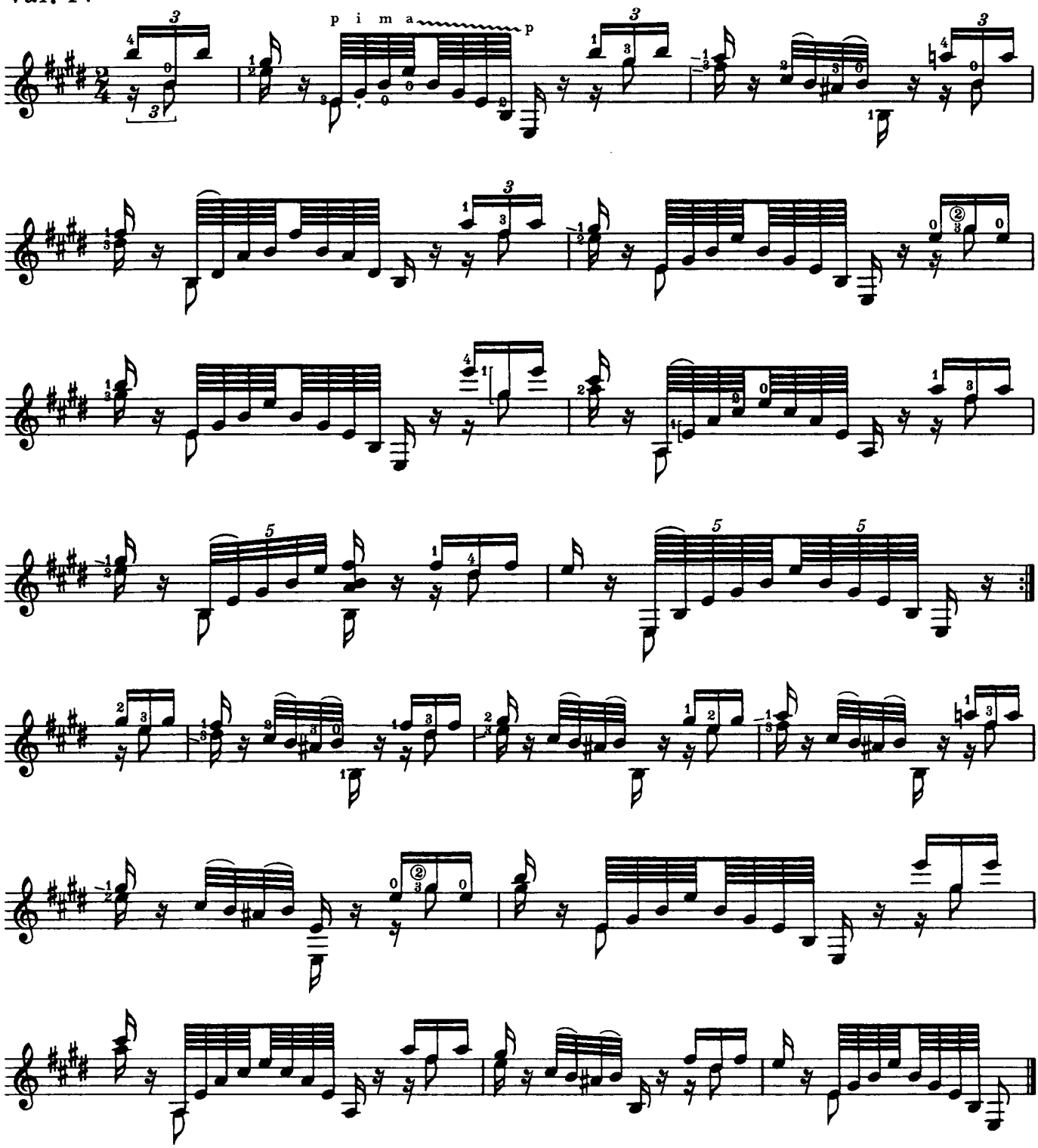

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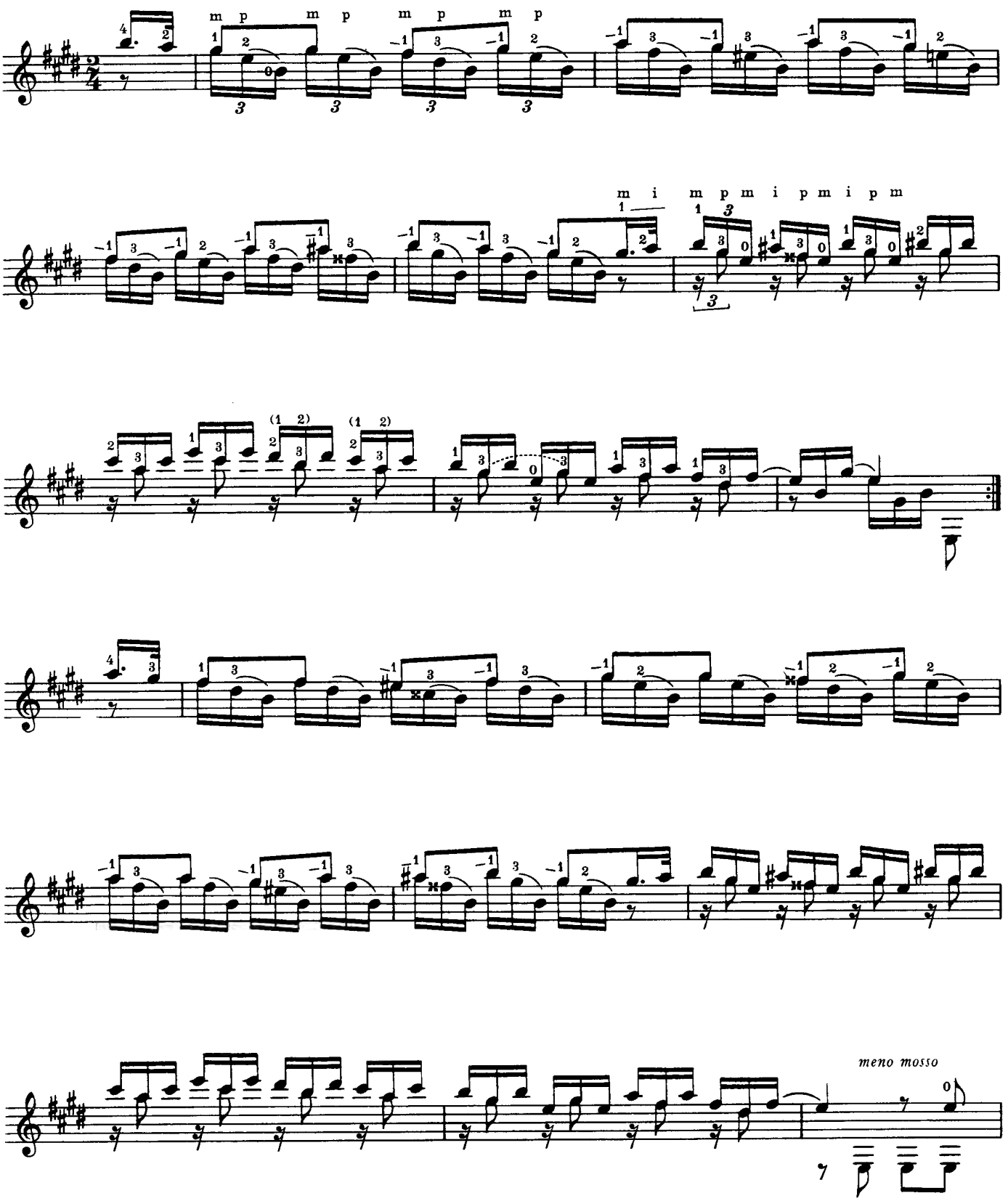
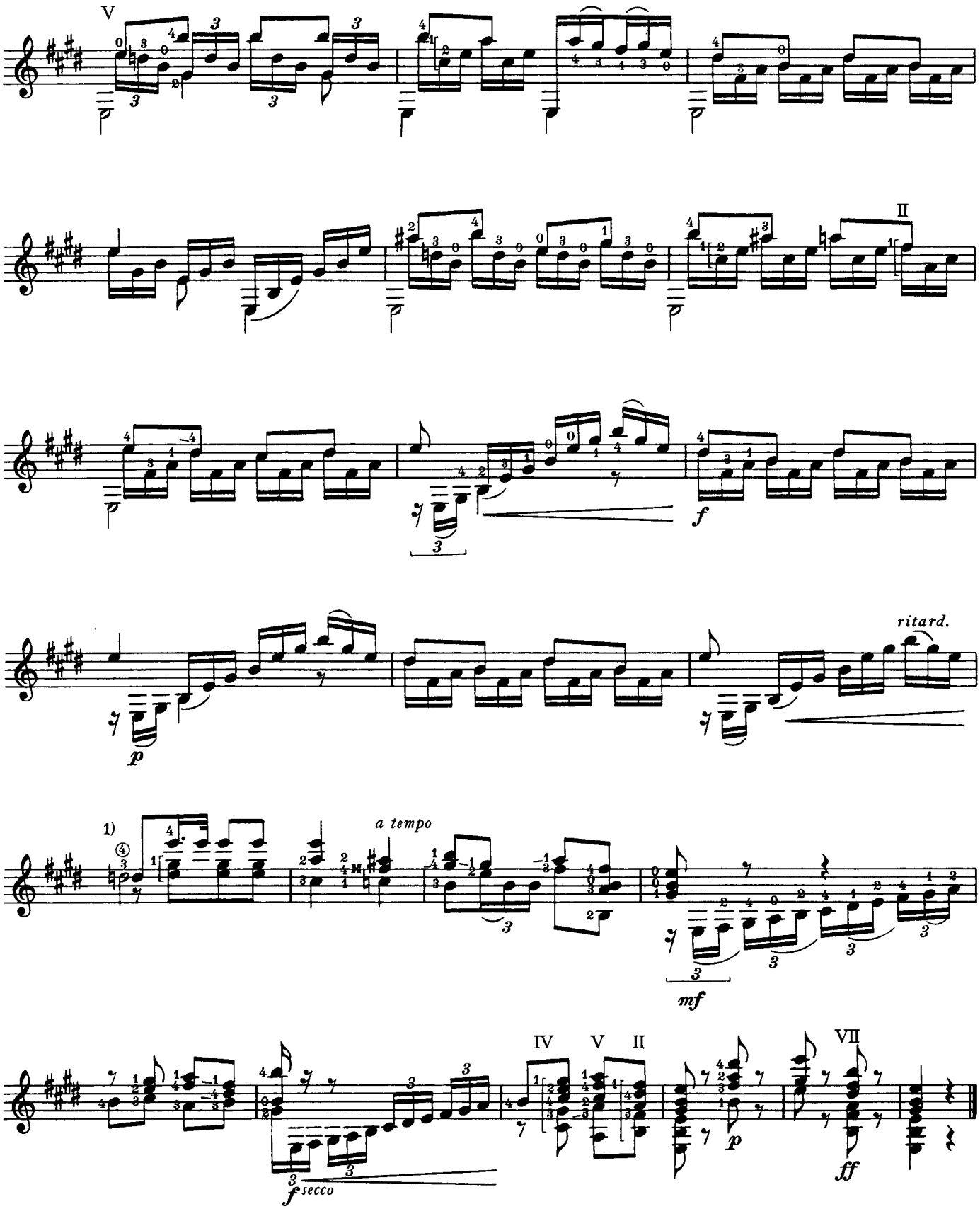


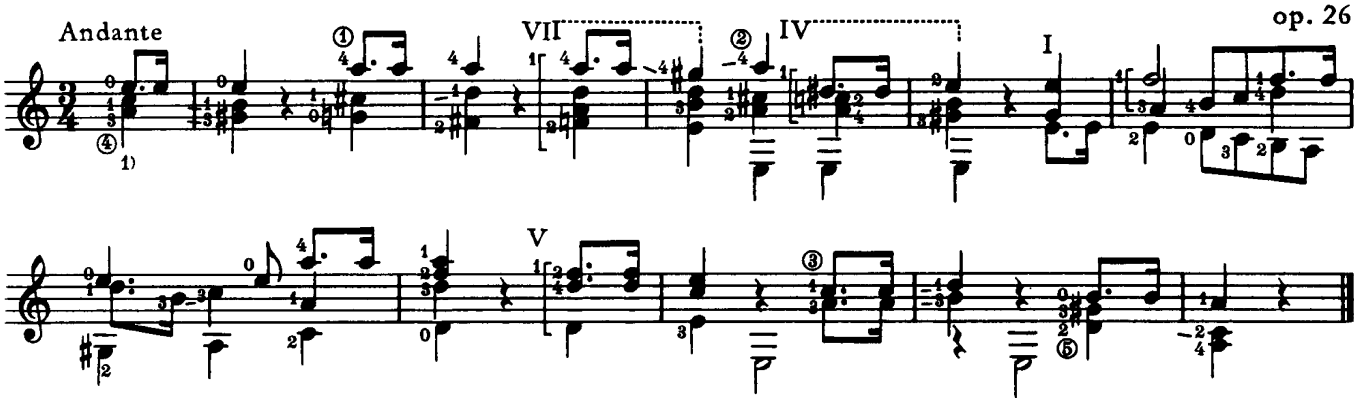


1) auch Flageolett / *also flageolet*

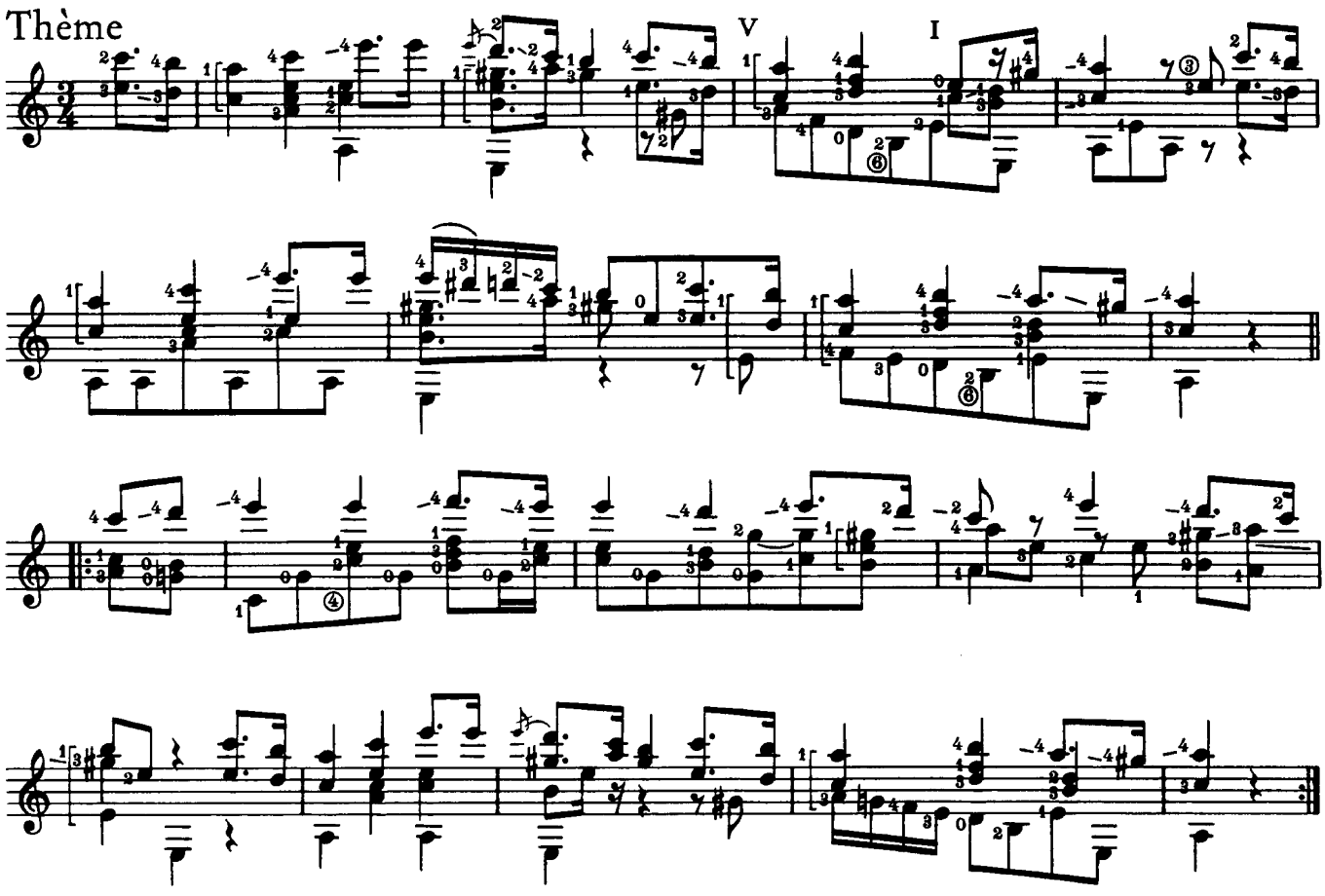
Introduction et Variations sur l'Air „Que ne suis-je la fougère"

Introduction

Fernando Sor
op. 26



Thème



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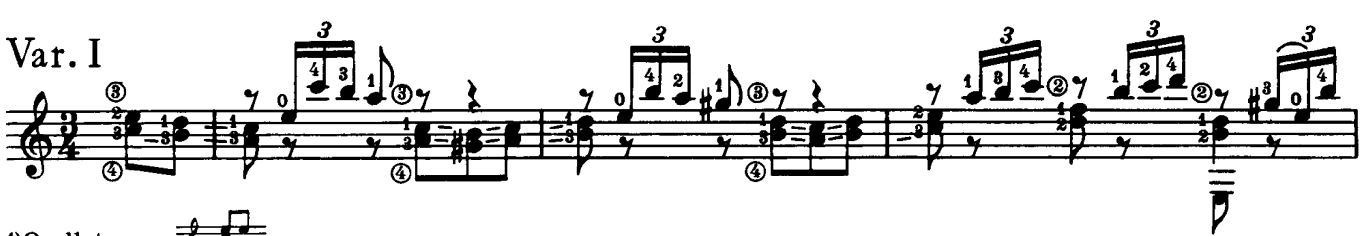
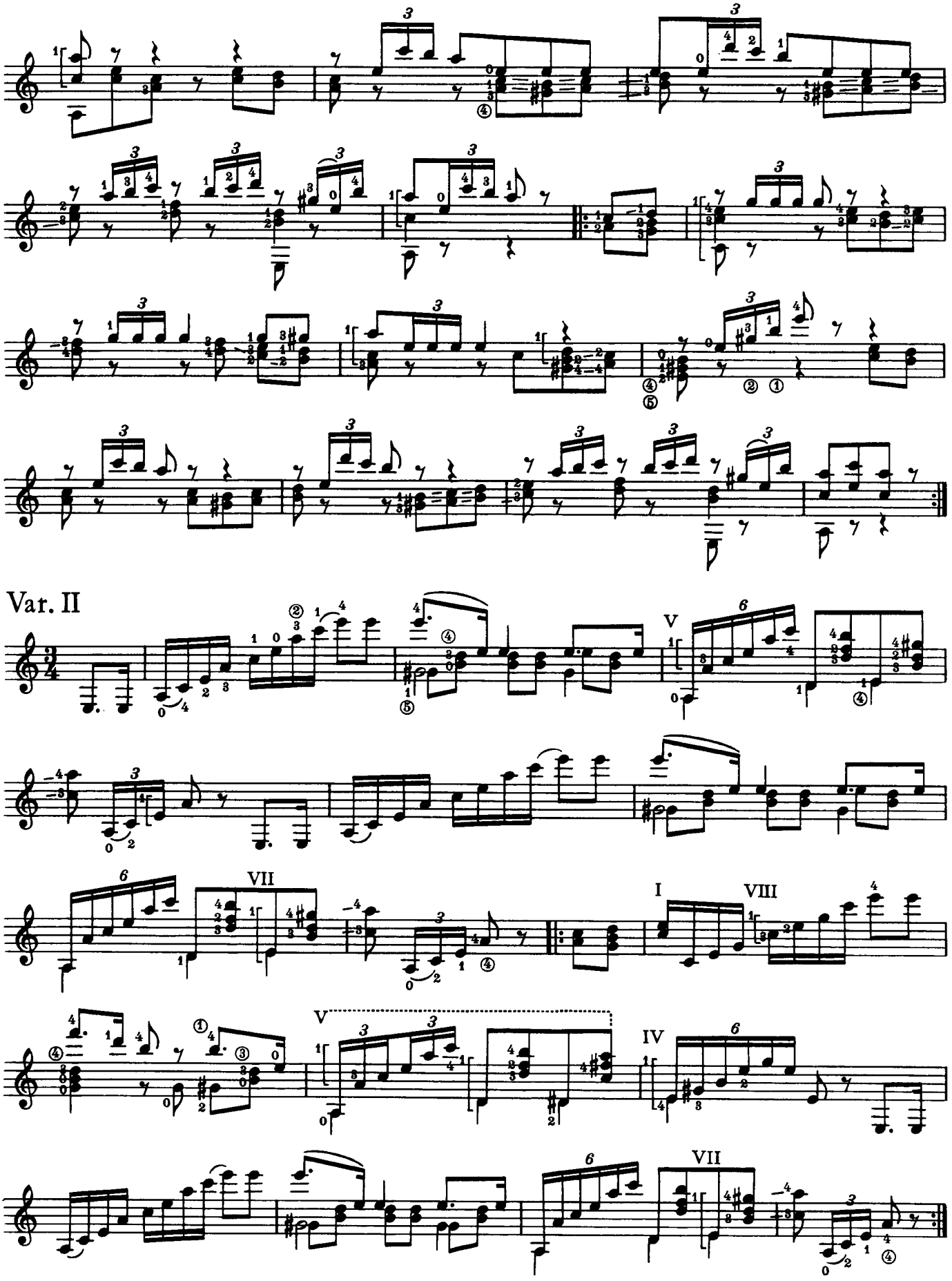
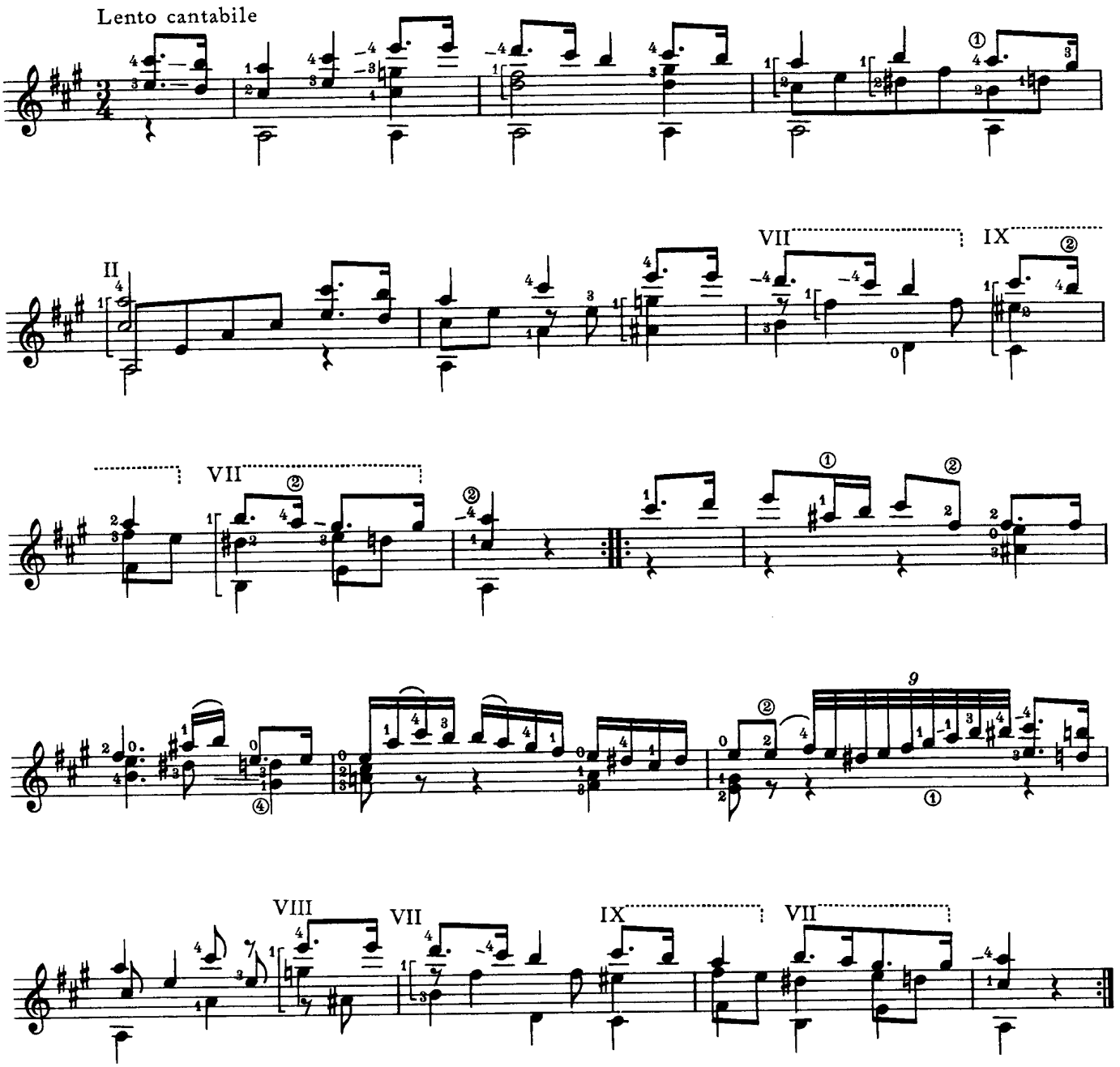


1) Quelle / *source*


Var. II

Var. III



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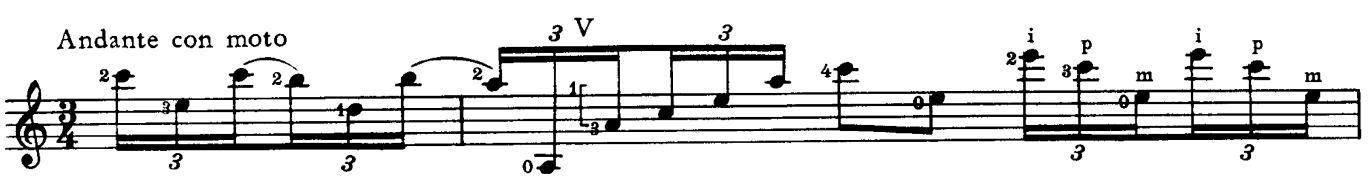
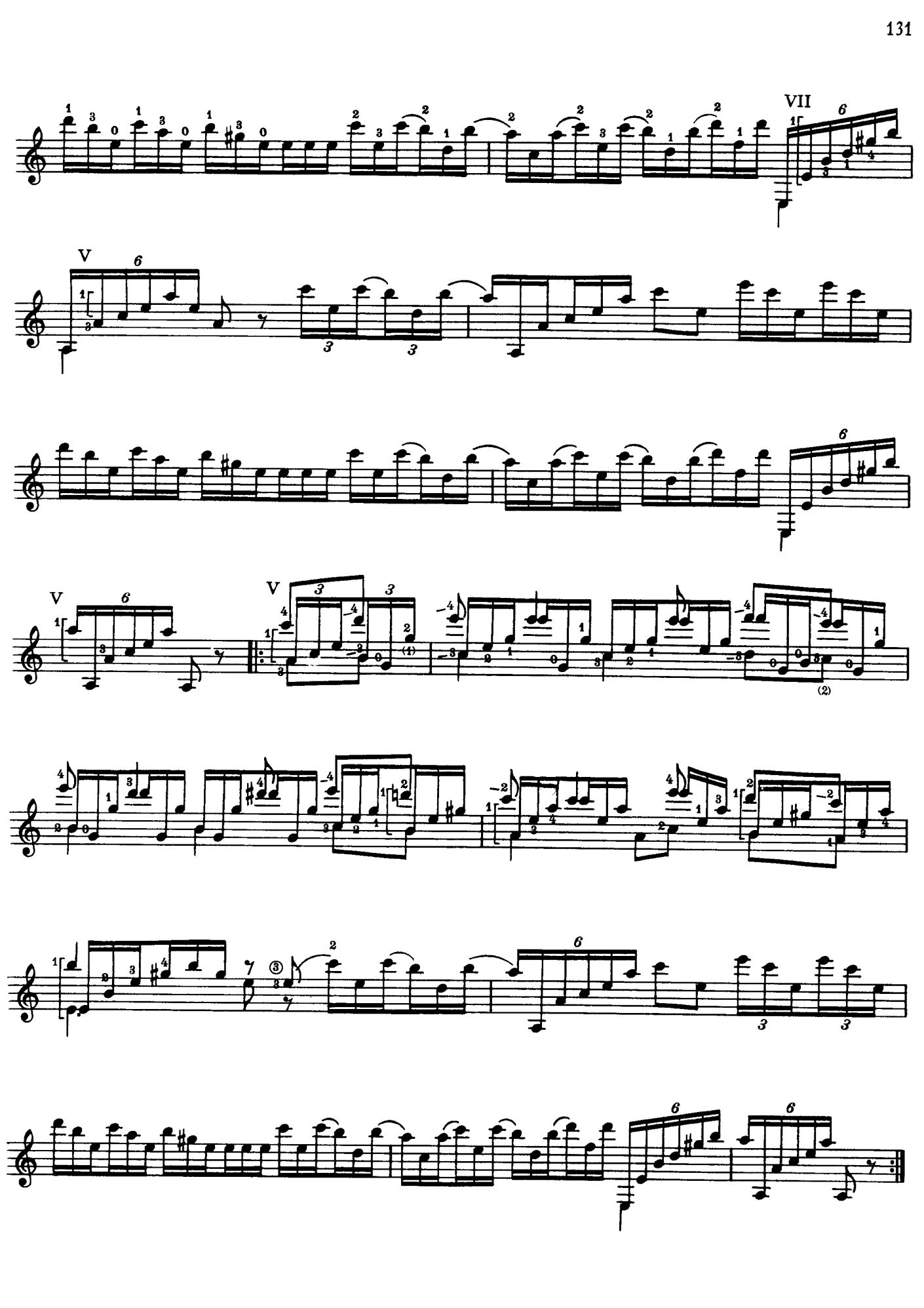
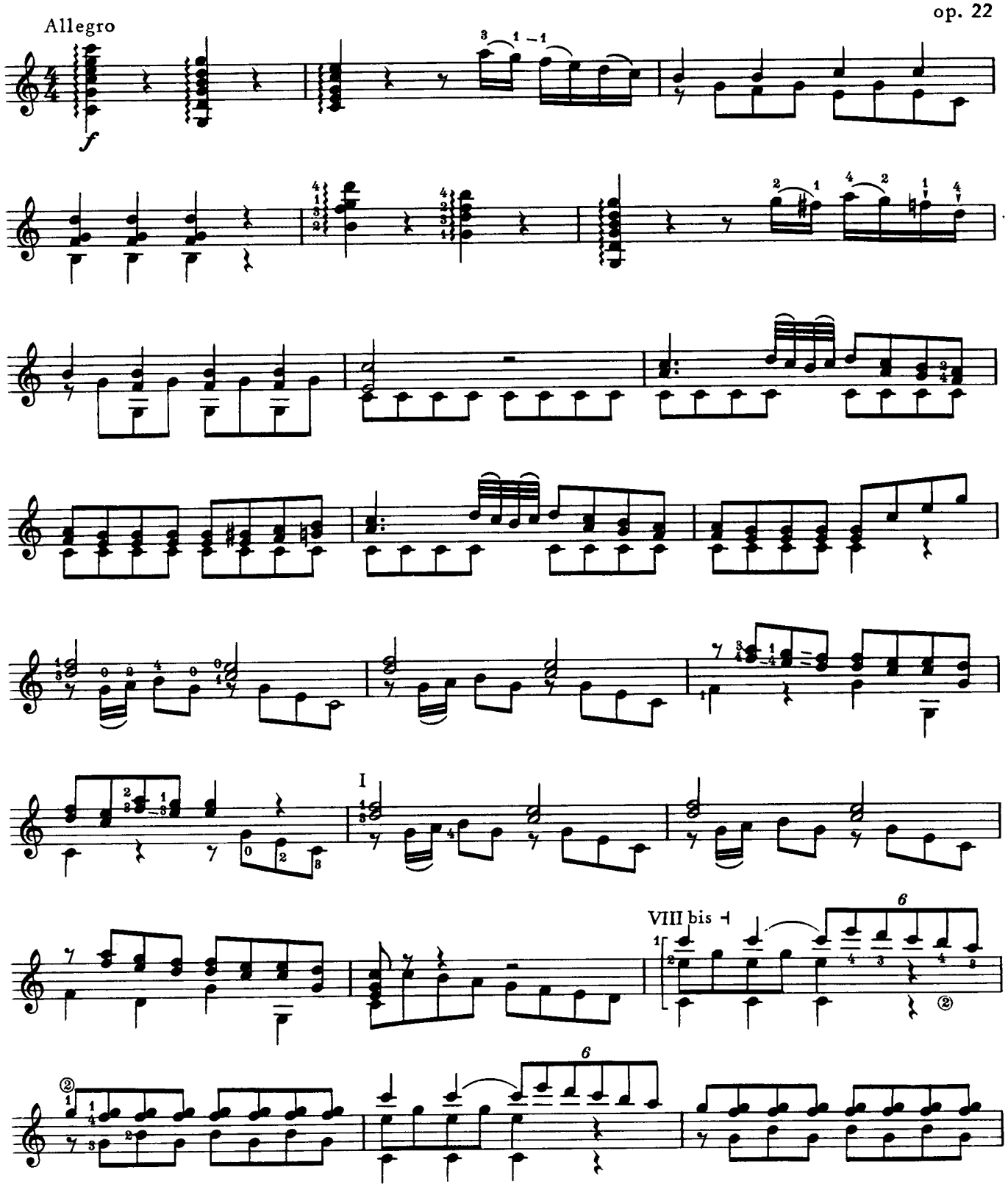
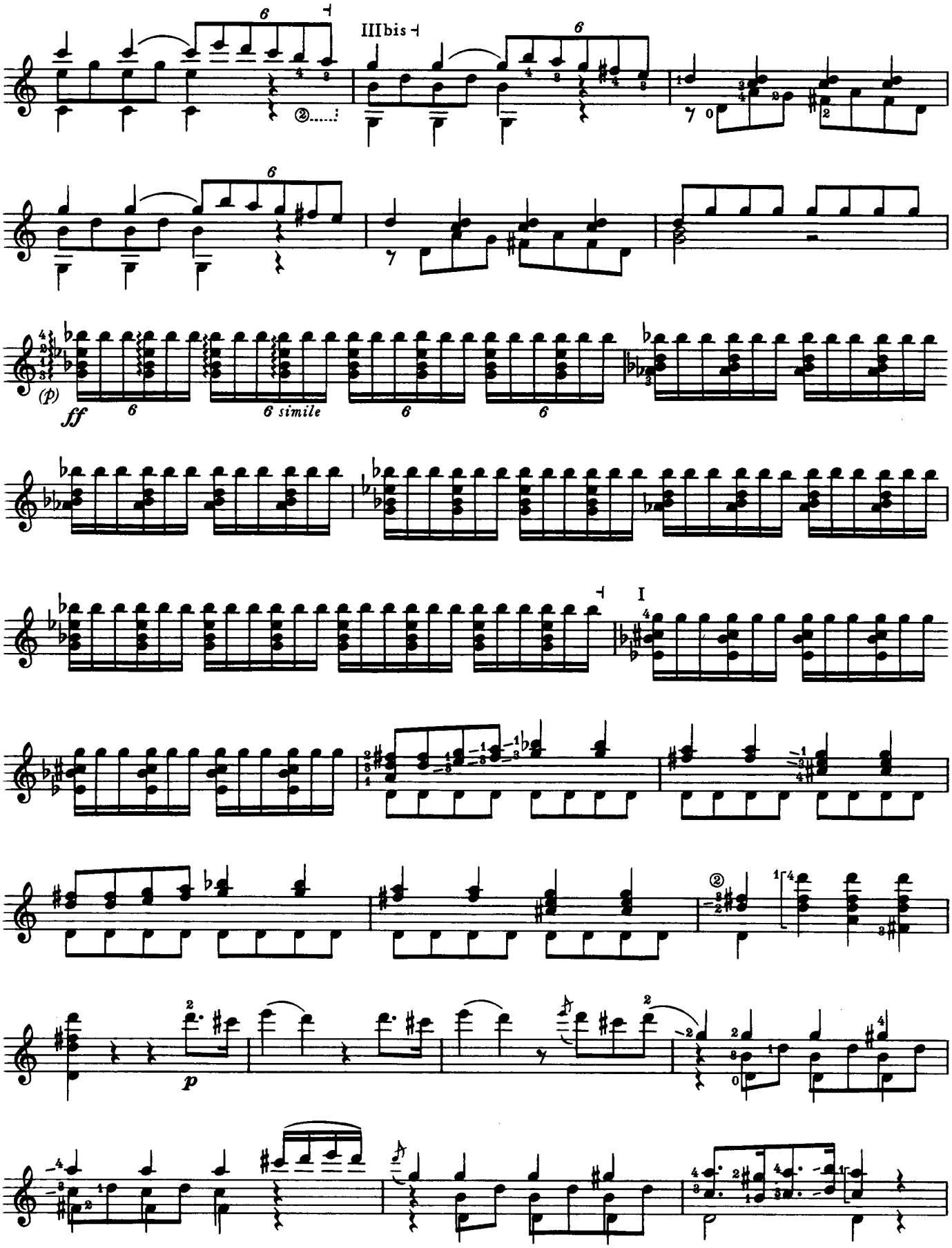


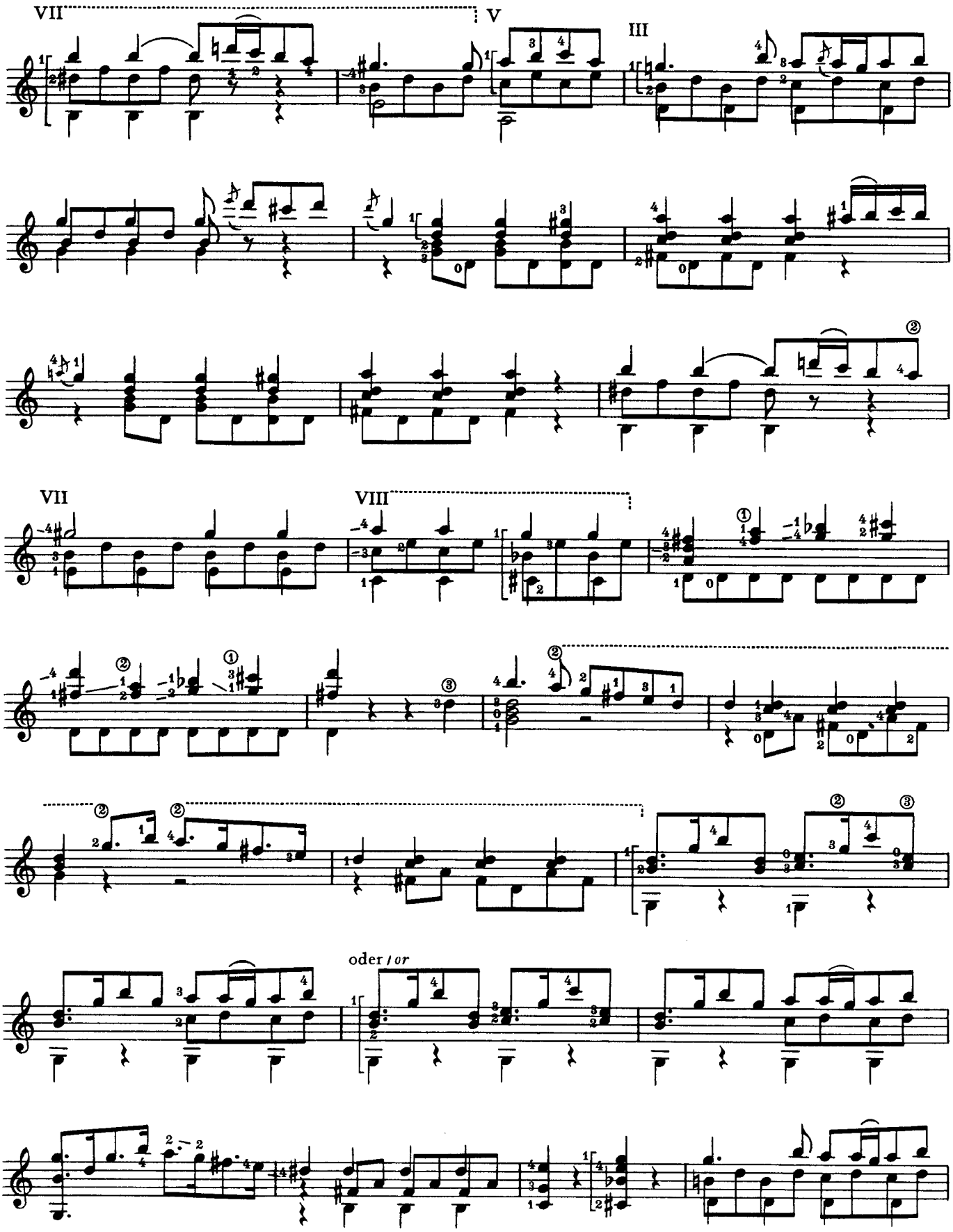


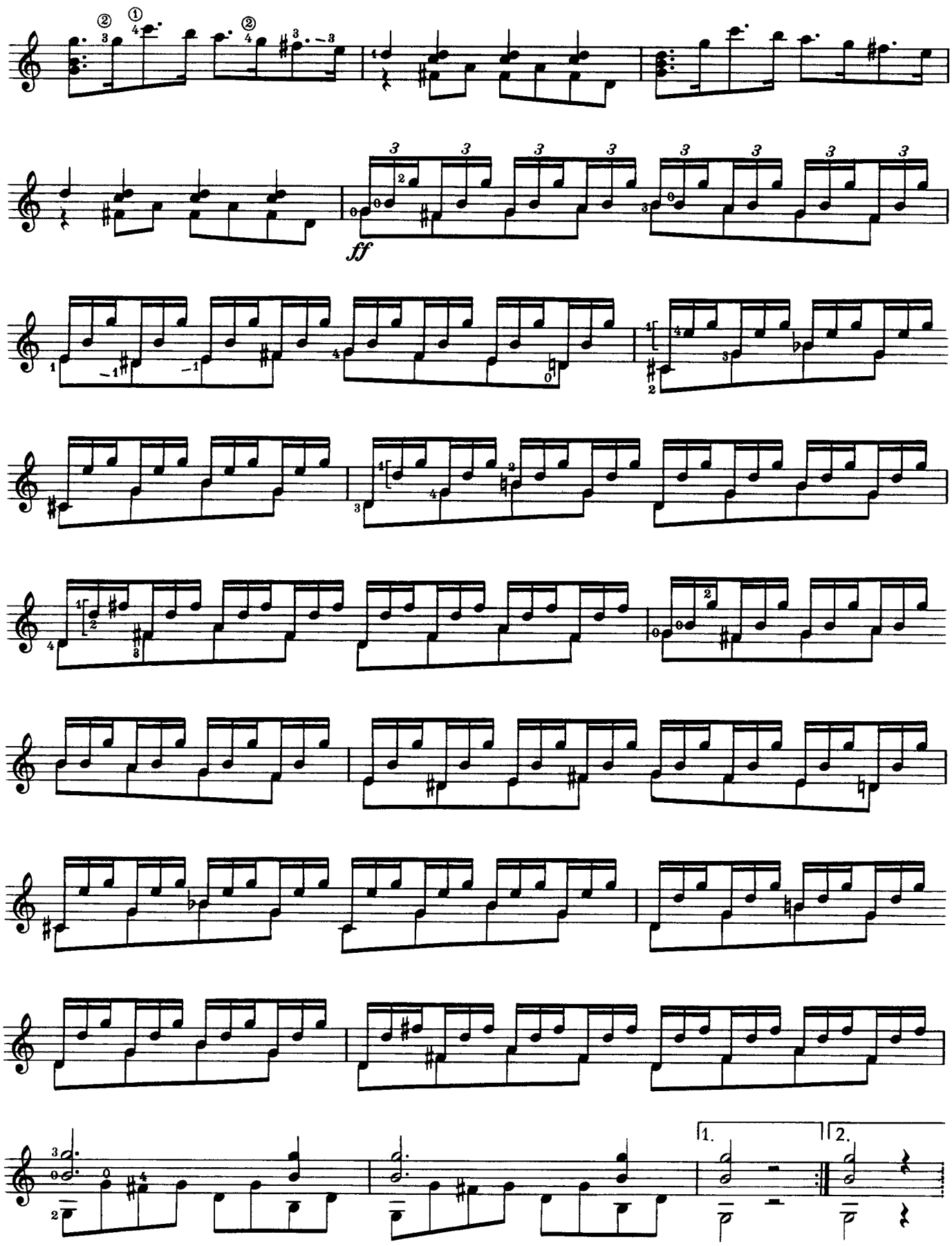
Grande Sonate

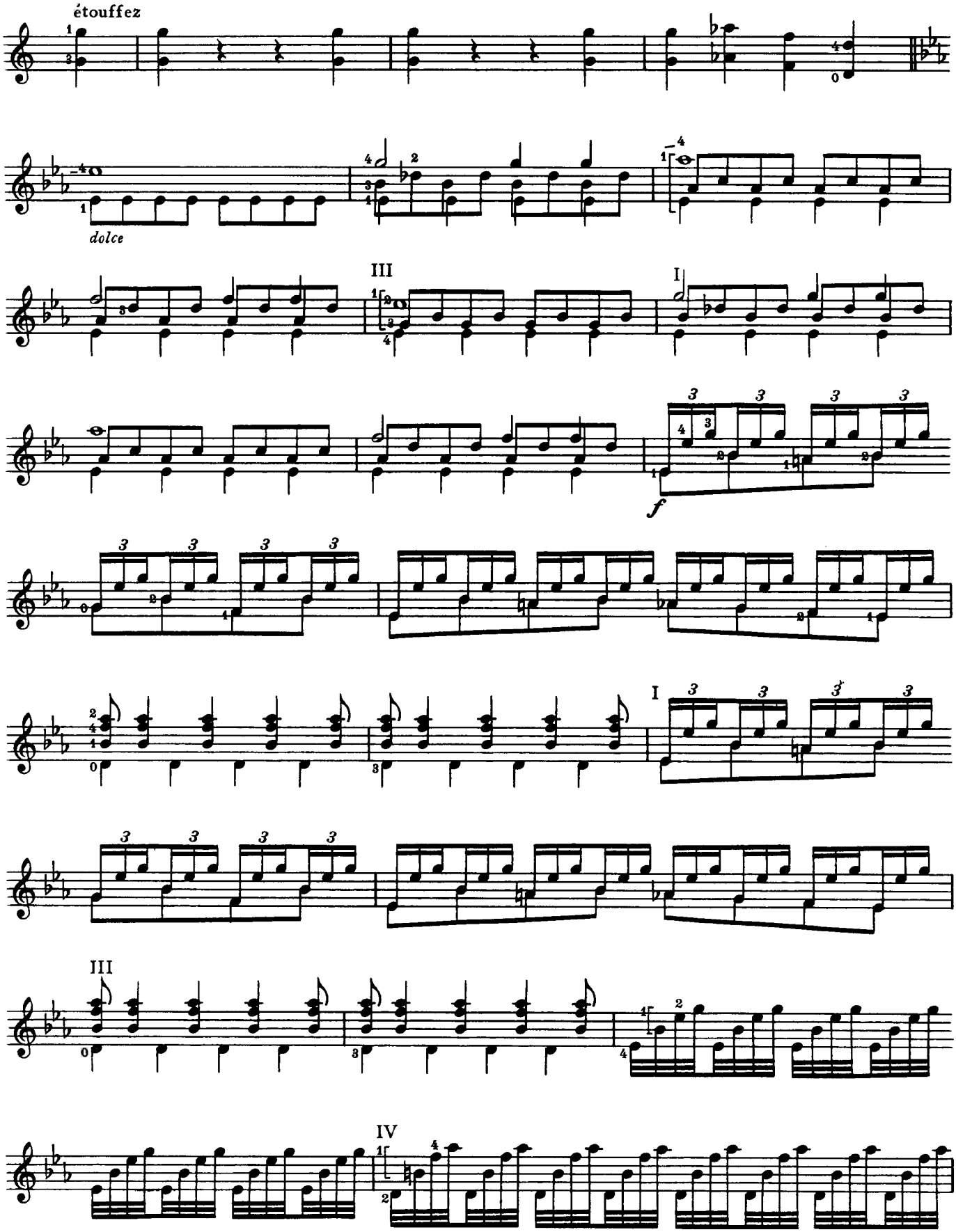
Fernando Sor
op. 22

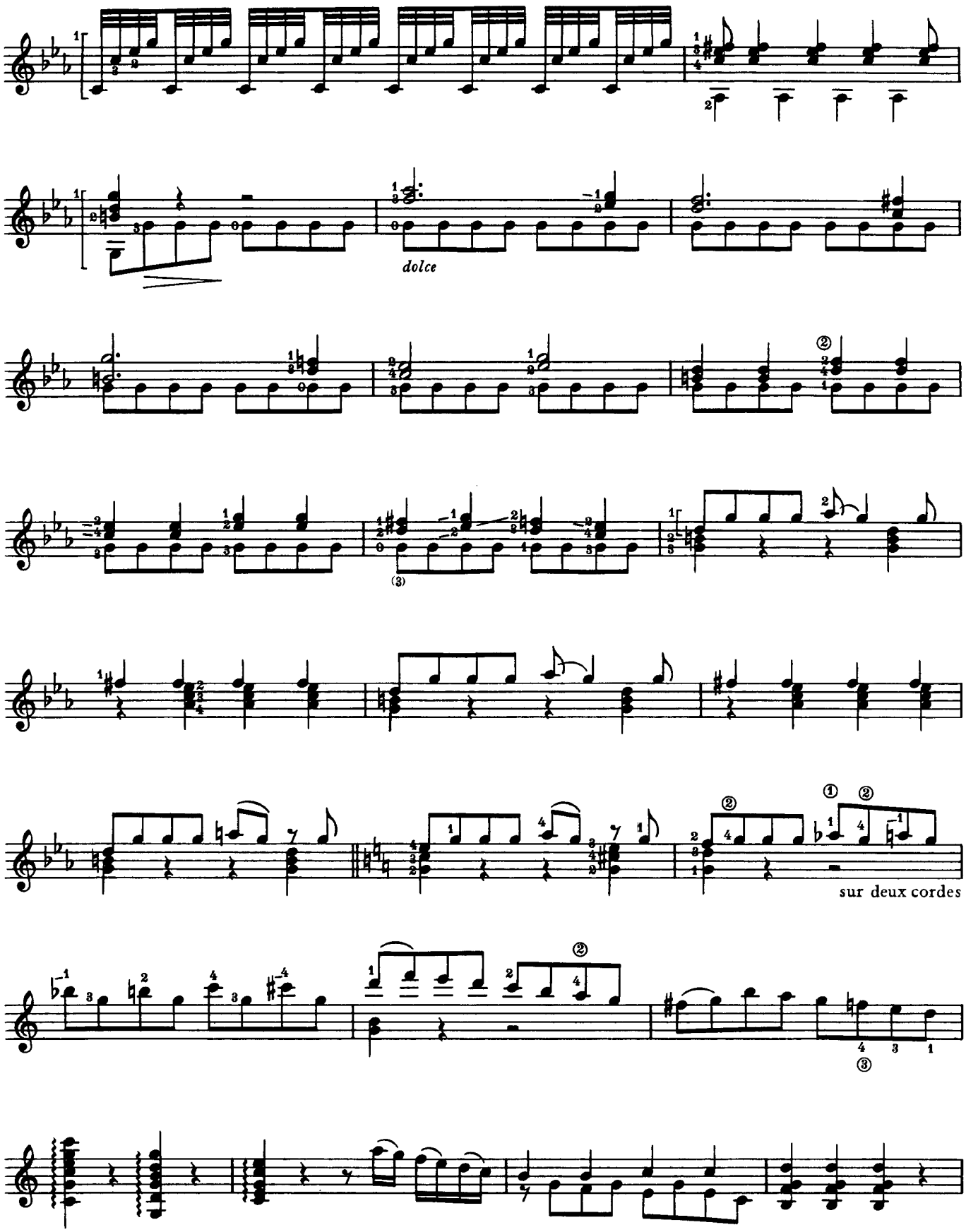


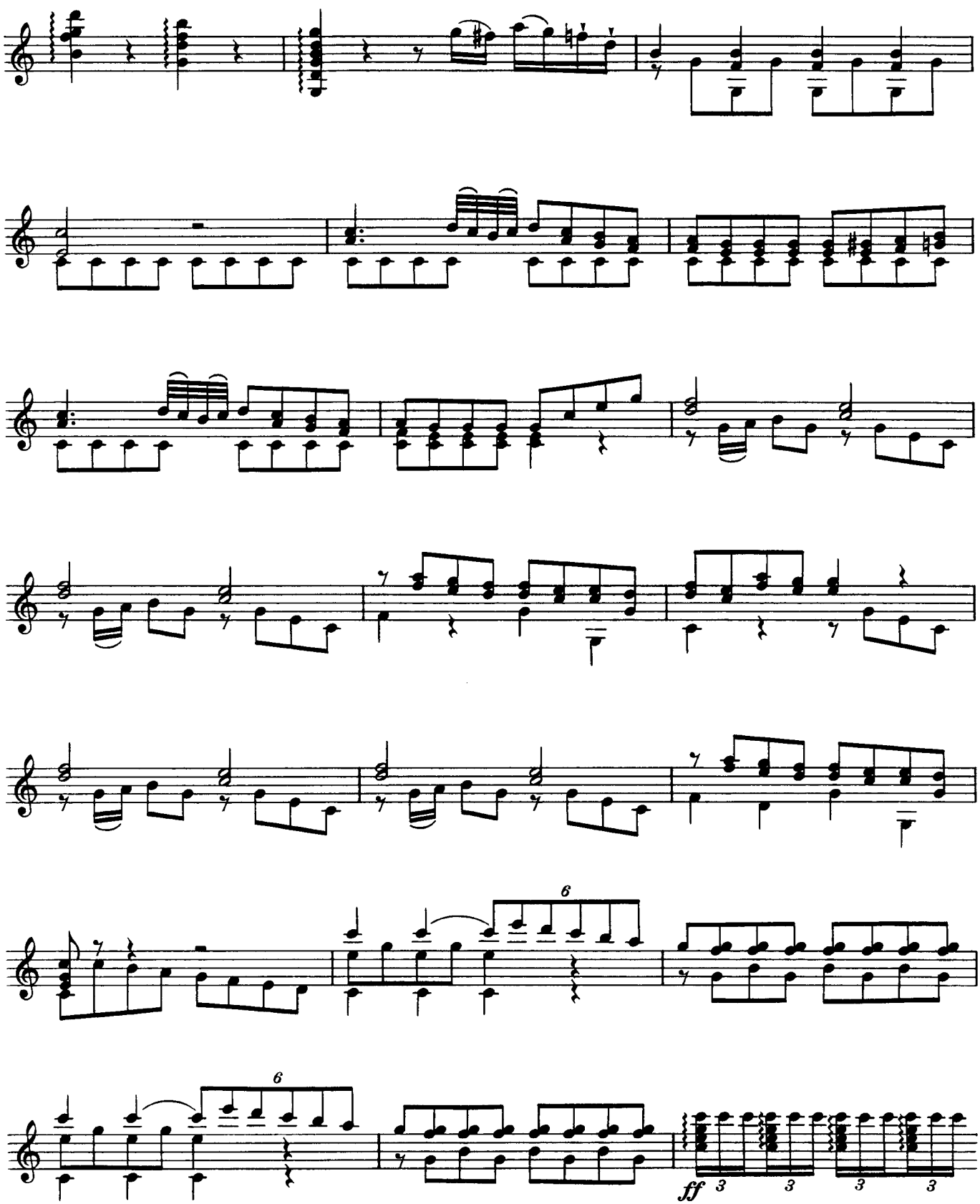

III bis
6 simile
I
(p)
ff
p

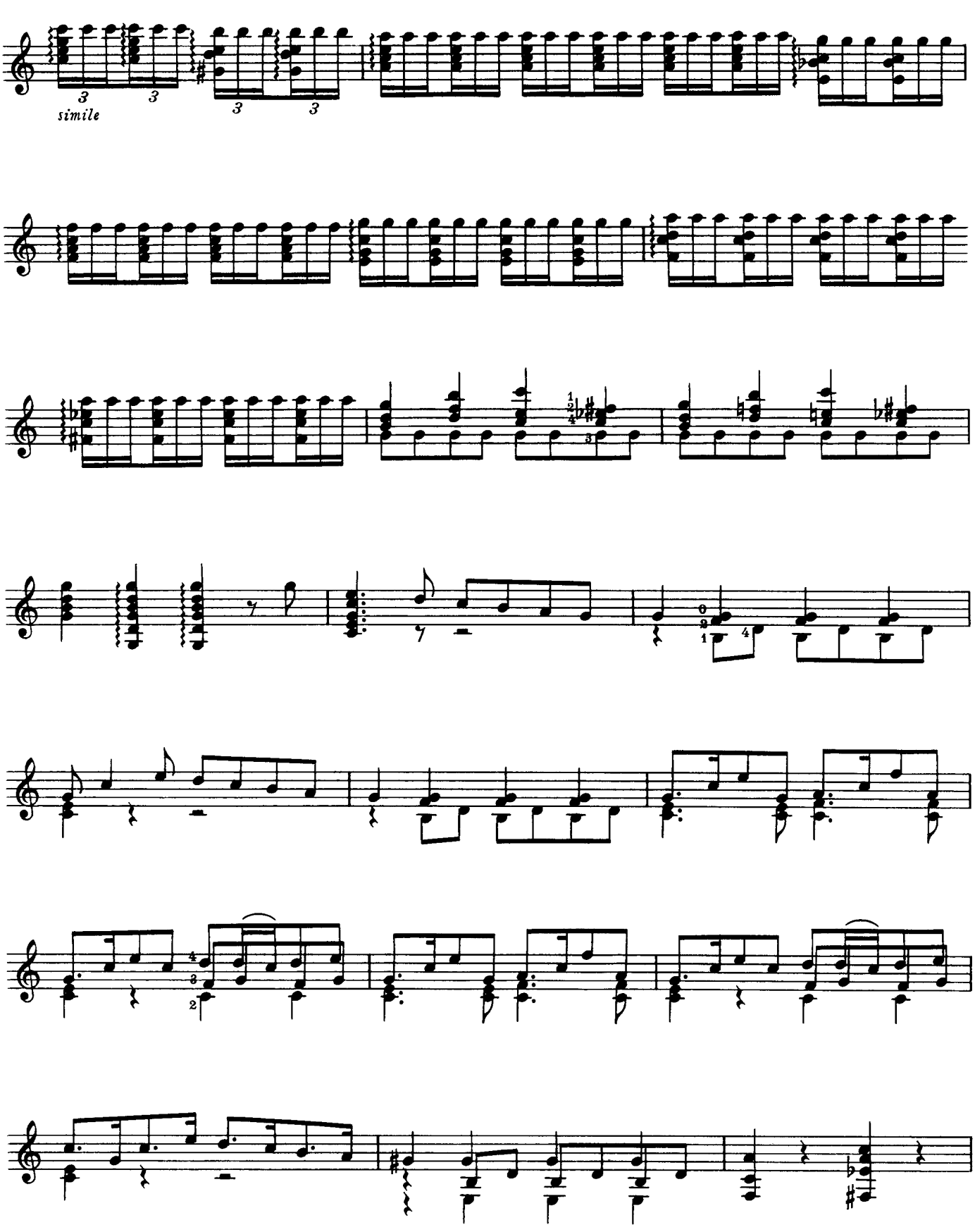

VII
V
III
VII
VIII
oder / or

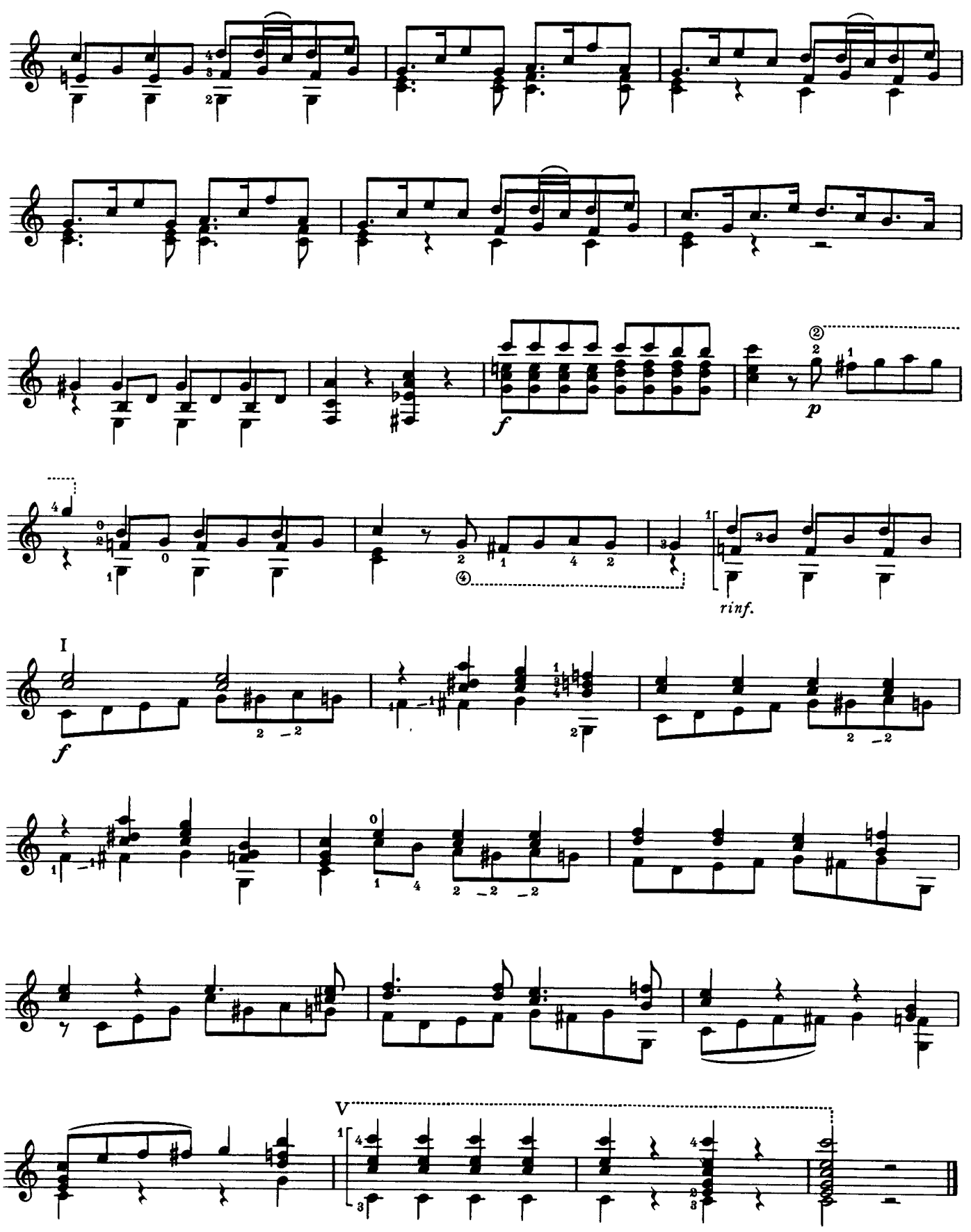

ff
1.
2.

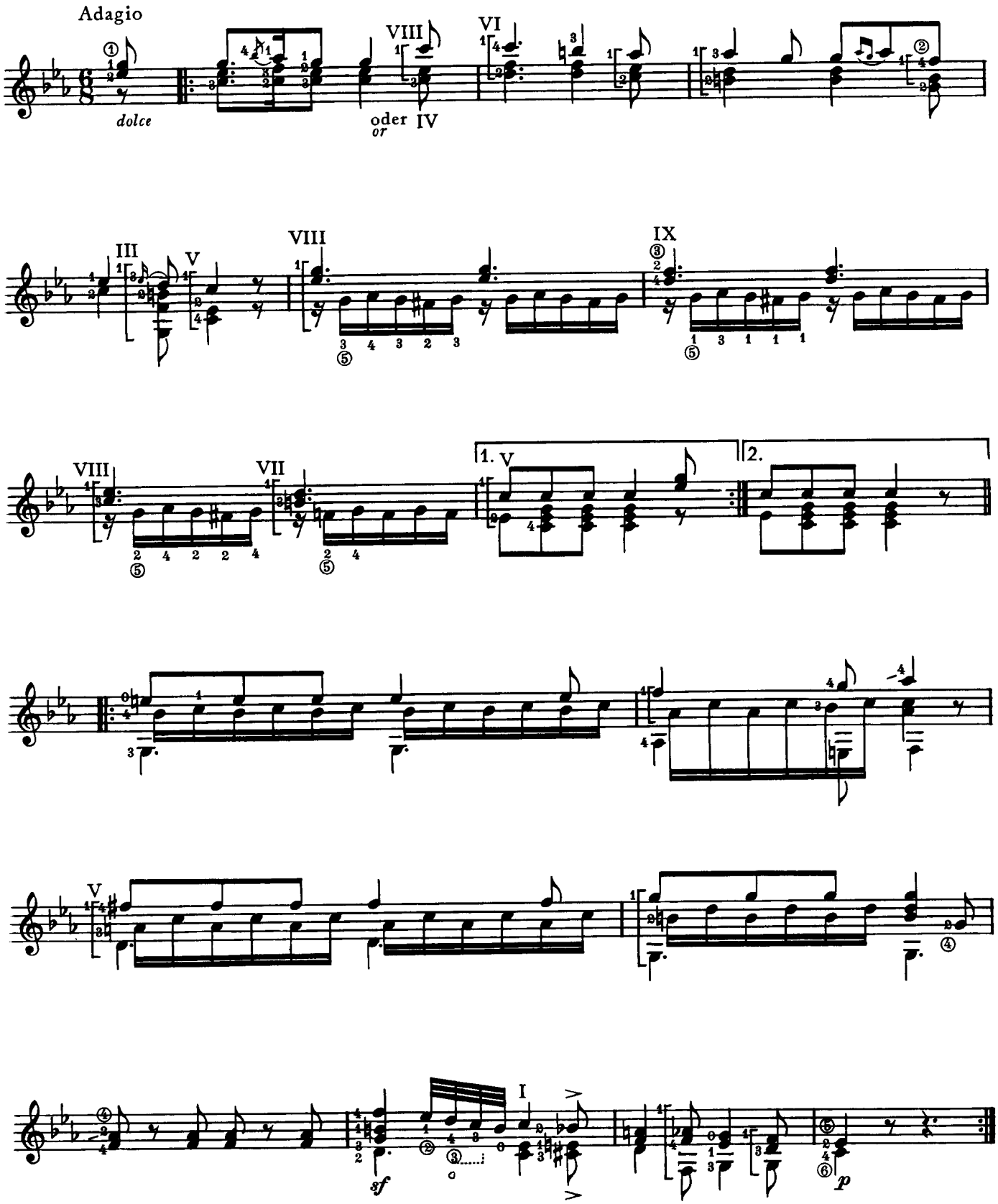

étouffez
dolce
III
I
f
I
III
IV

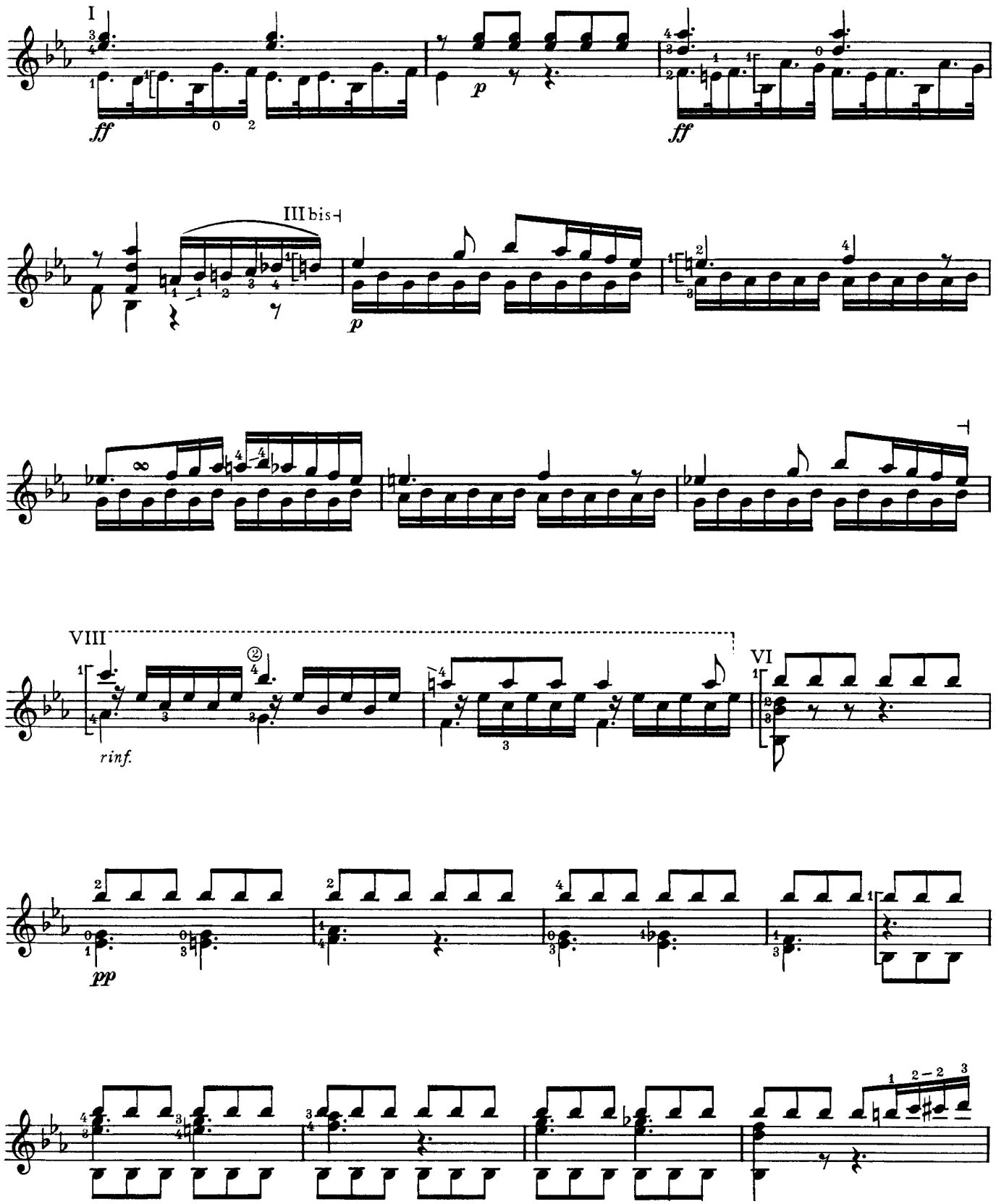

dolce
sur deux cordes

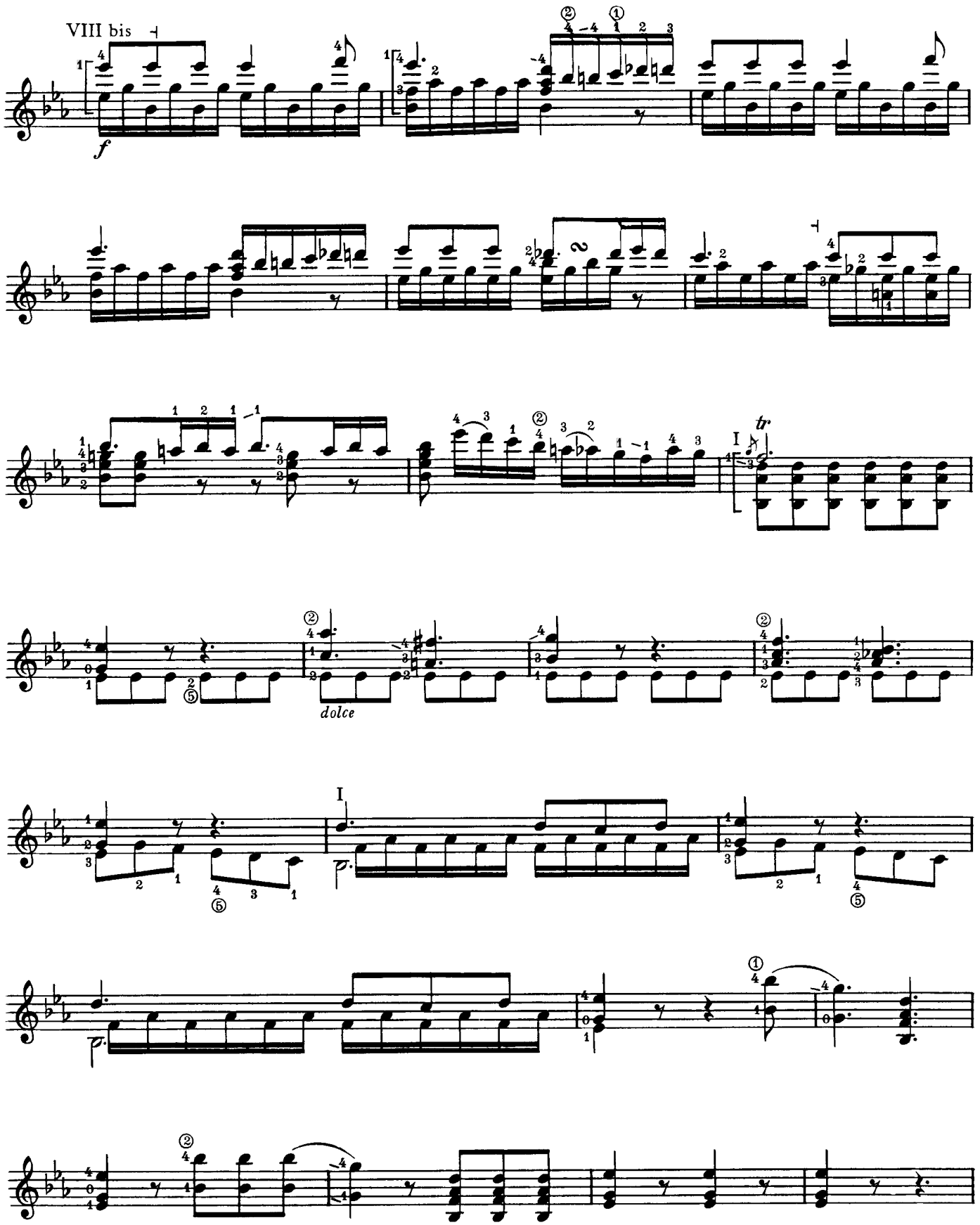

6
6
ff
3
3
3
3

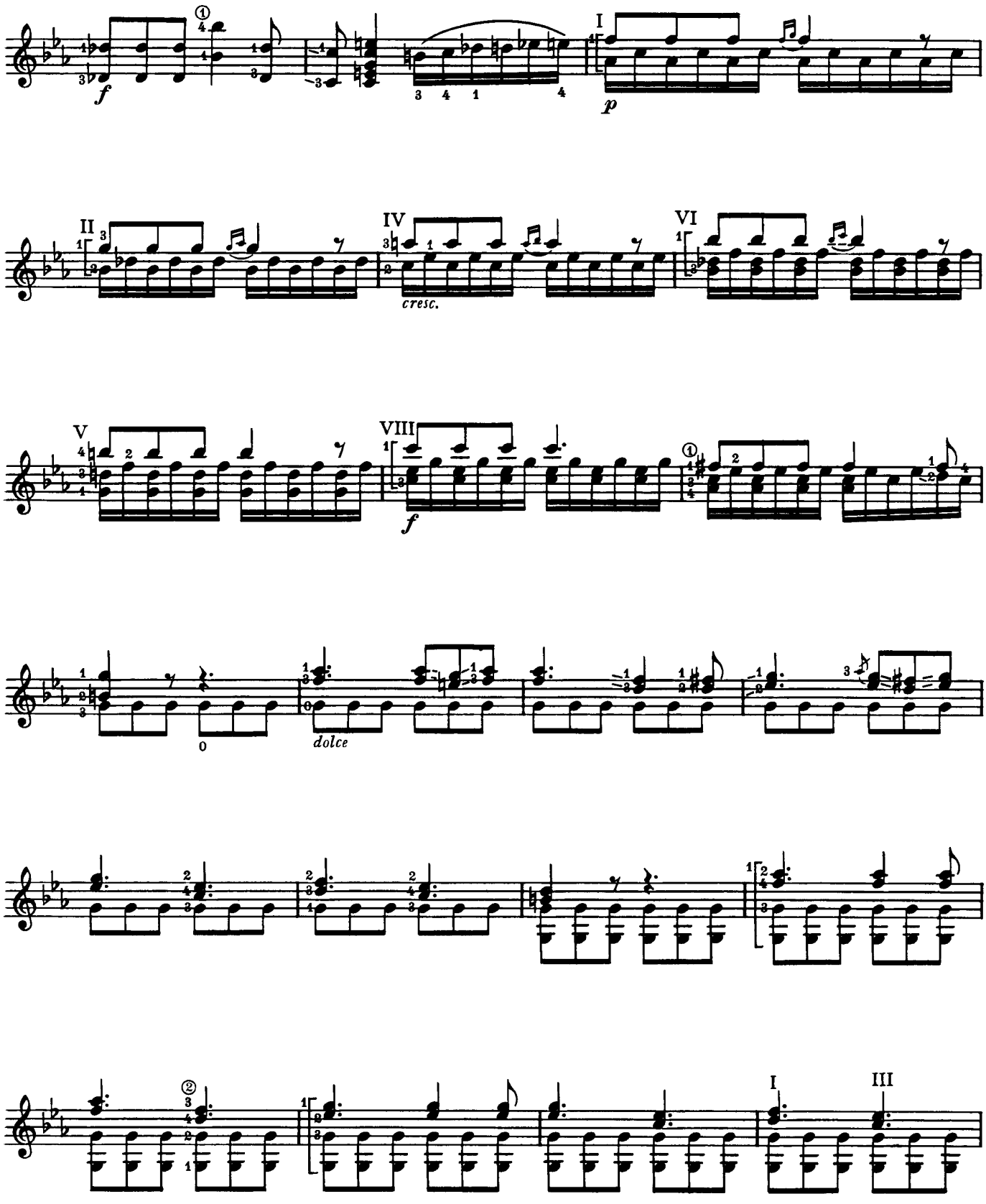

simile

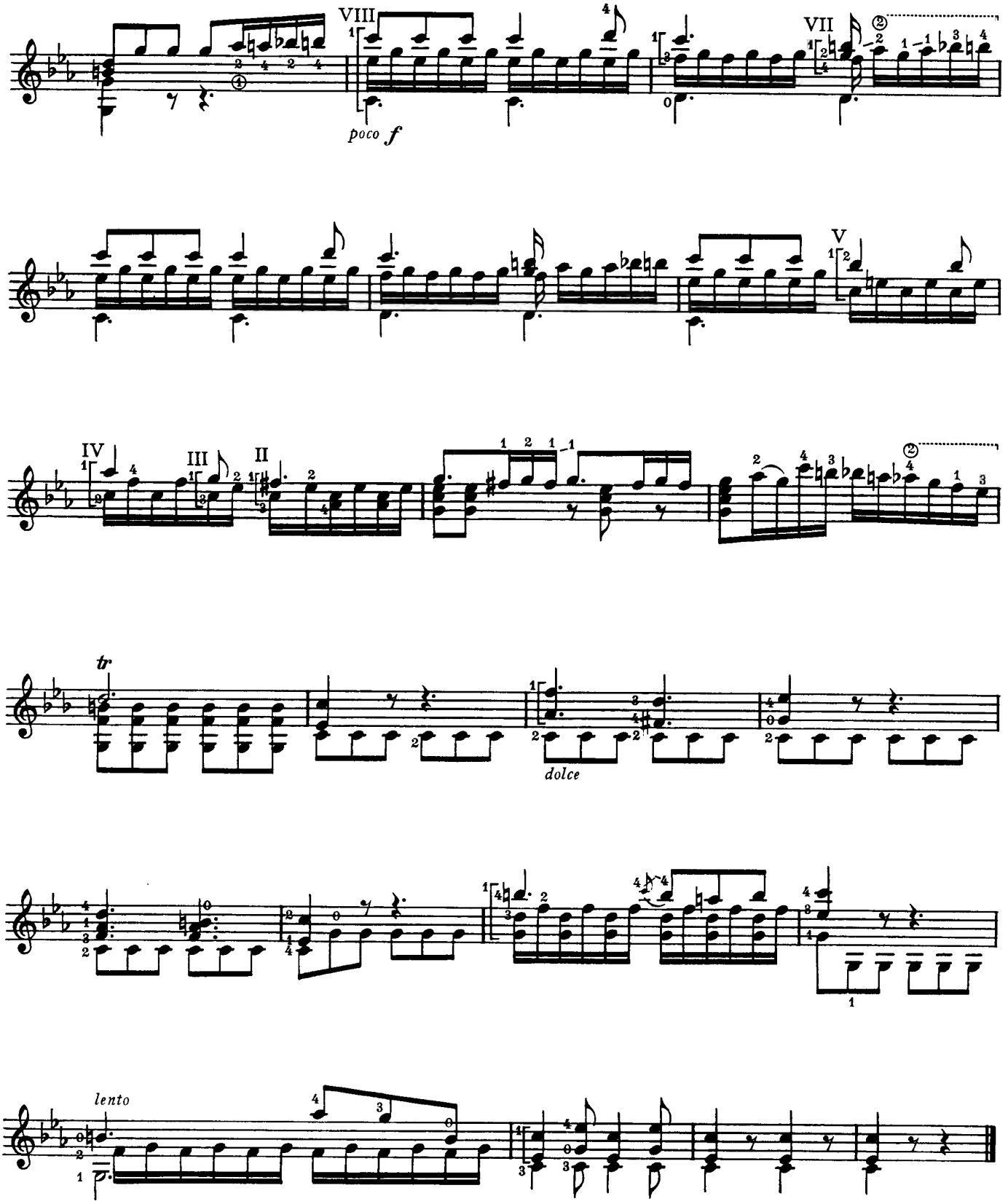

f
p
rinf.
I
f
V


Adagio
dolce
oder
or
1. V
2.
sf
p

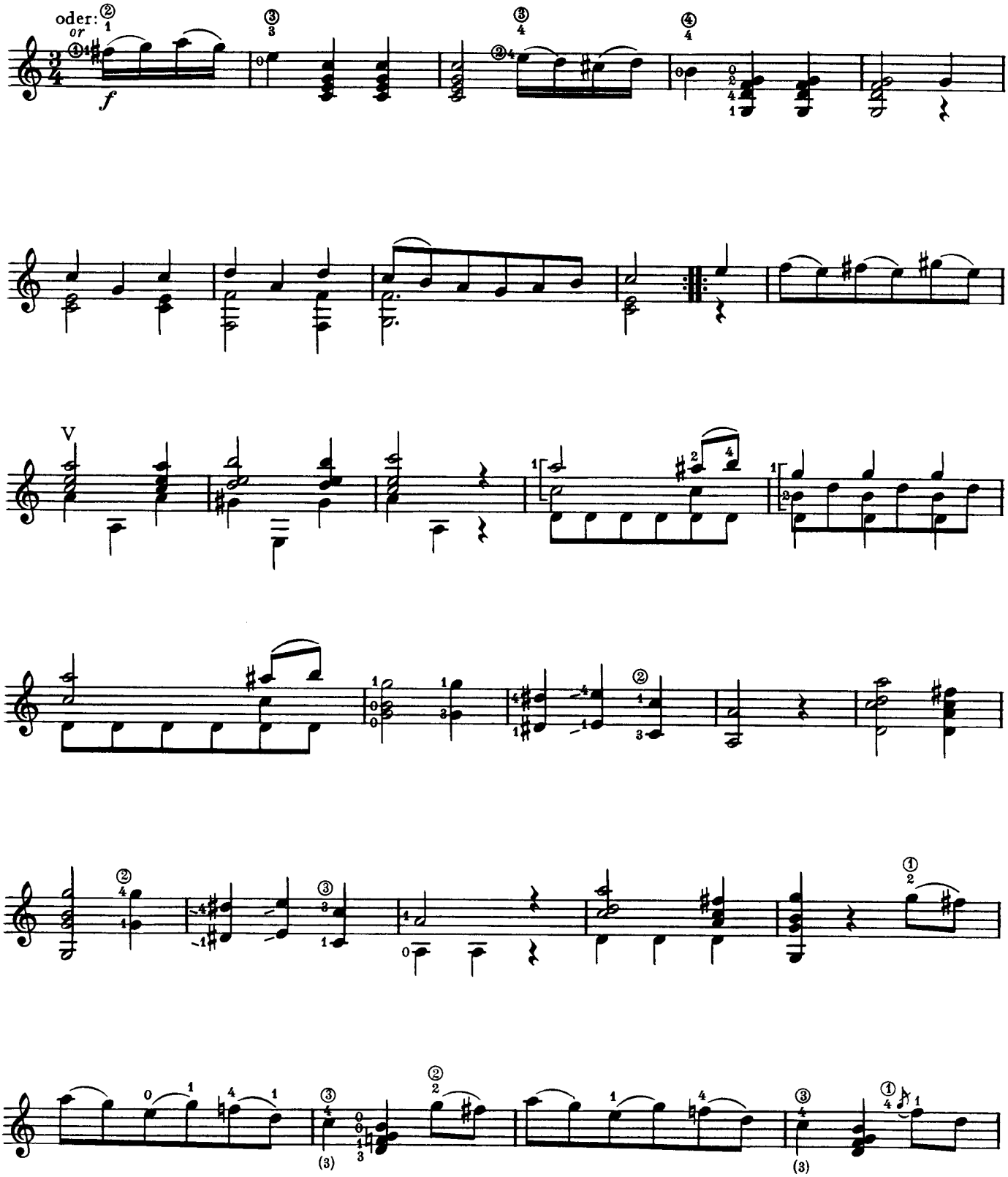

I
ff
p
ff
III bis
p
VIII
rinf.
VI
pp

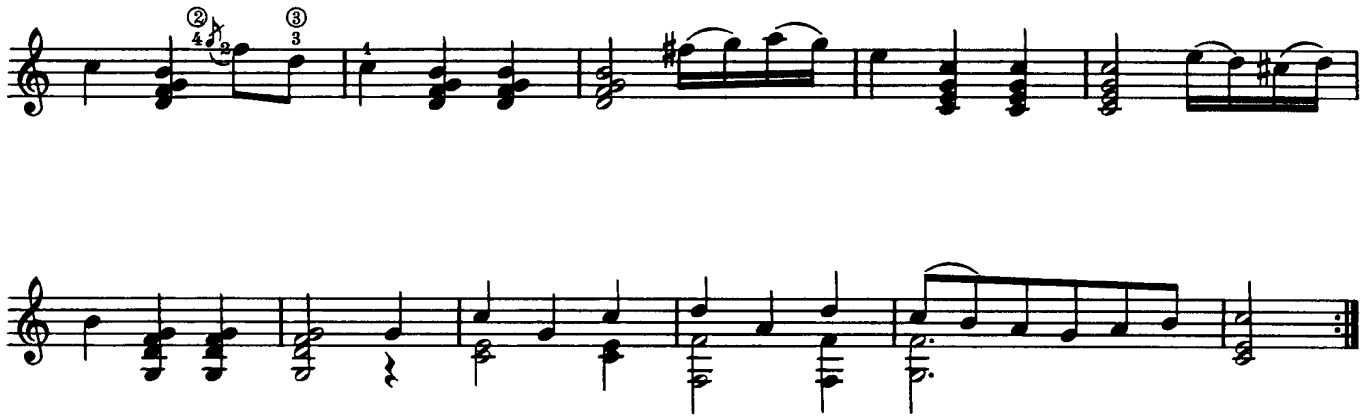

VIII bis
f
dolce
tr


f
p
cresc.
dolce
I
II
III
IV
V
VI
VIII

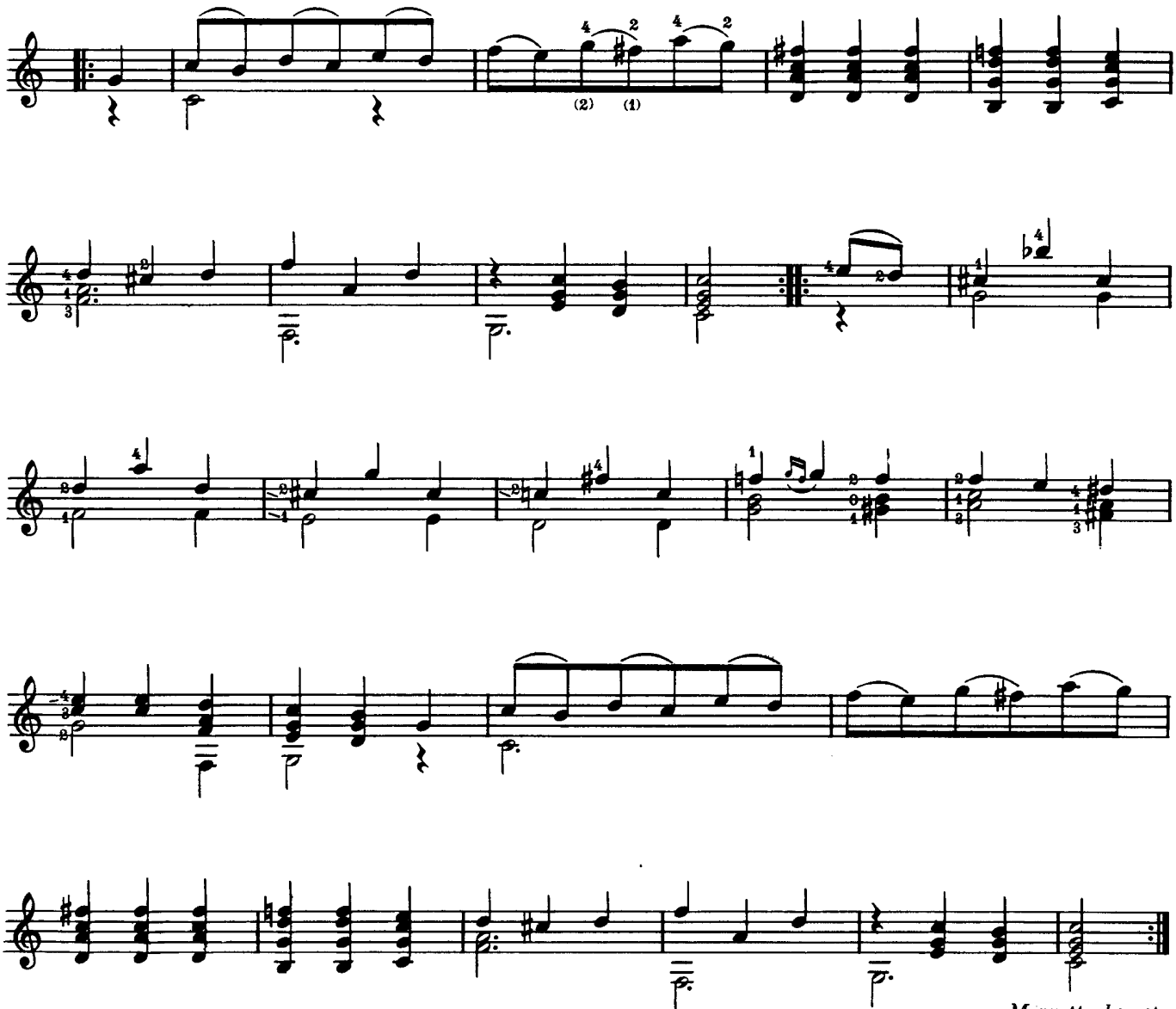

VIII
poco f
VII
V
IV
III
II
tr
dolce
lento

Menuetto



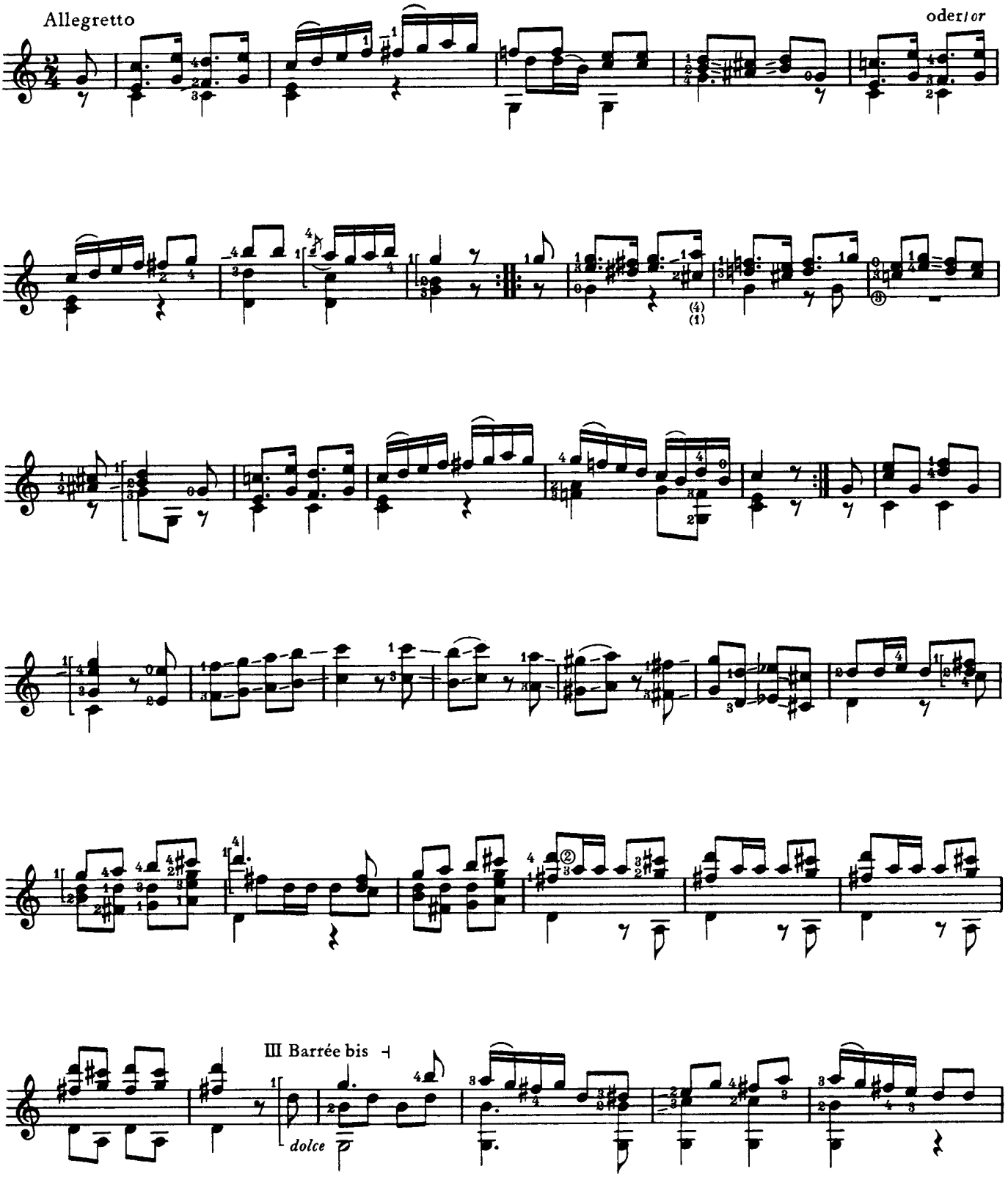


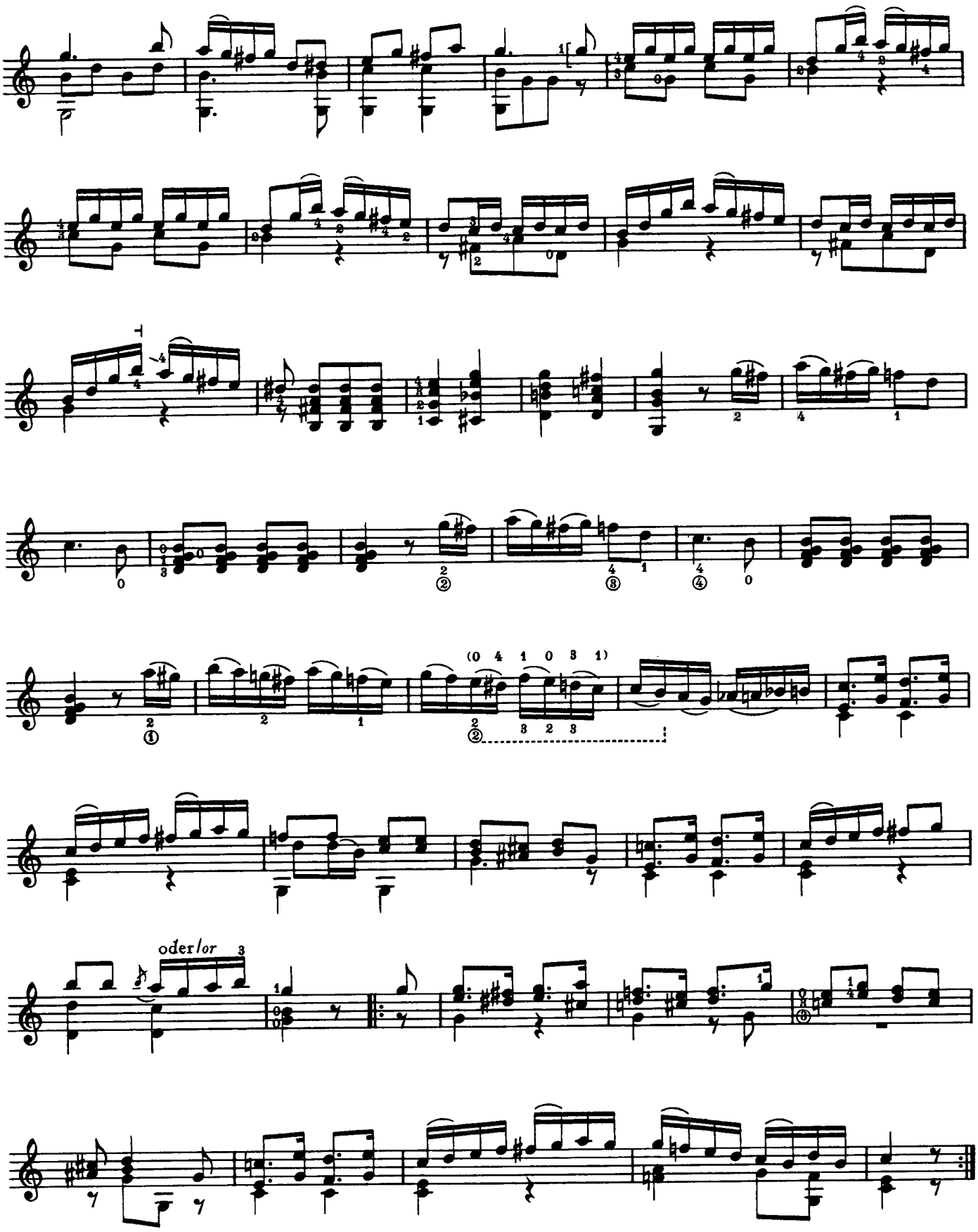
Trio

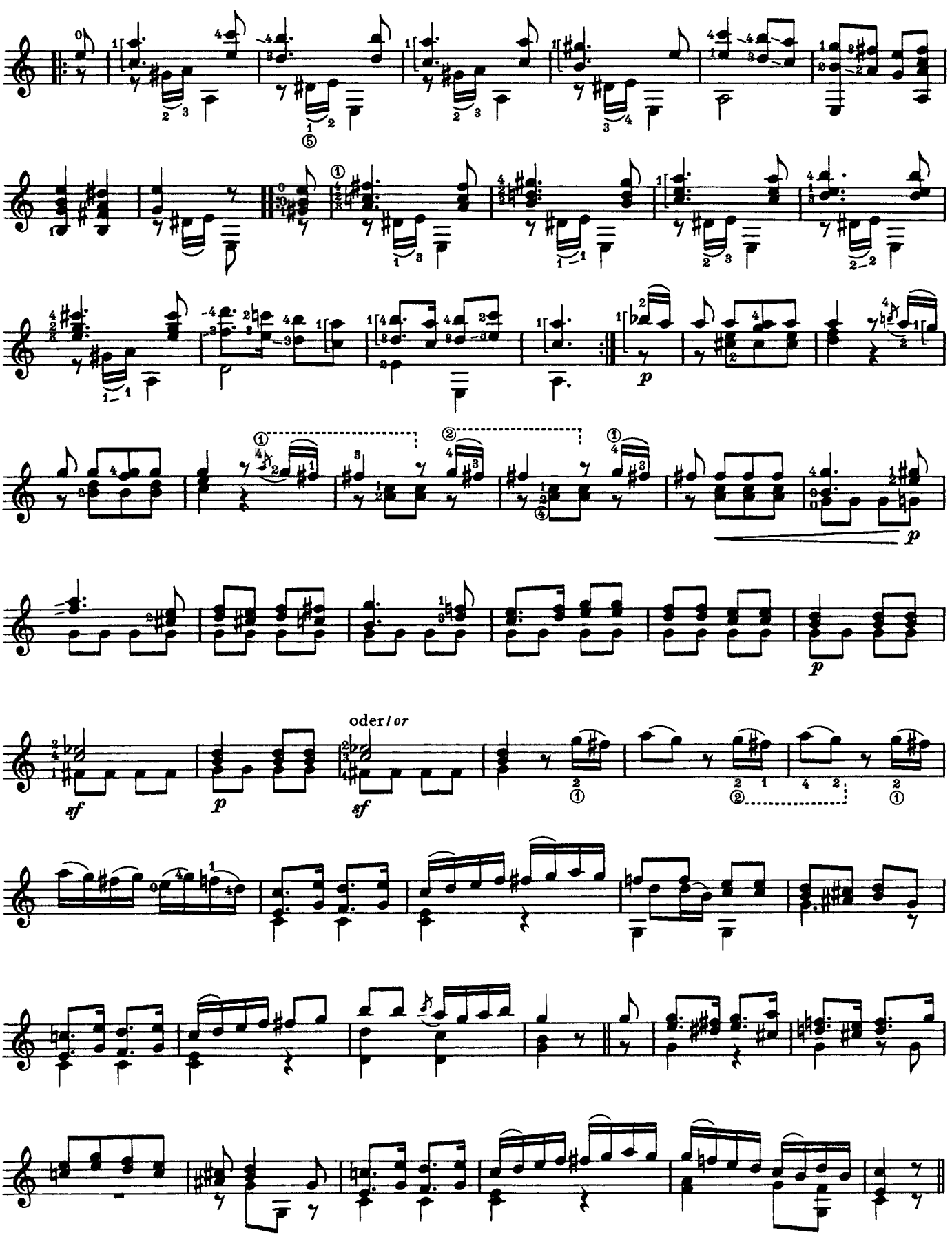


Menuetto da capo

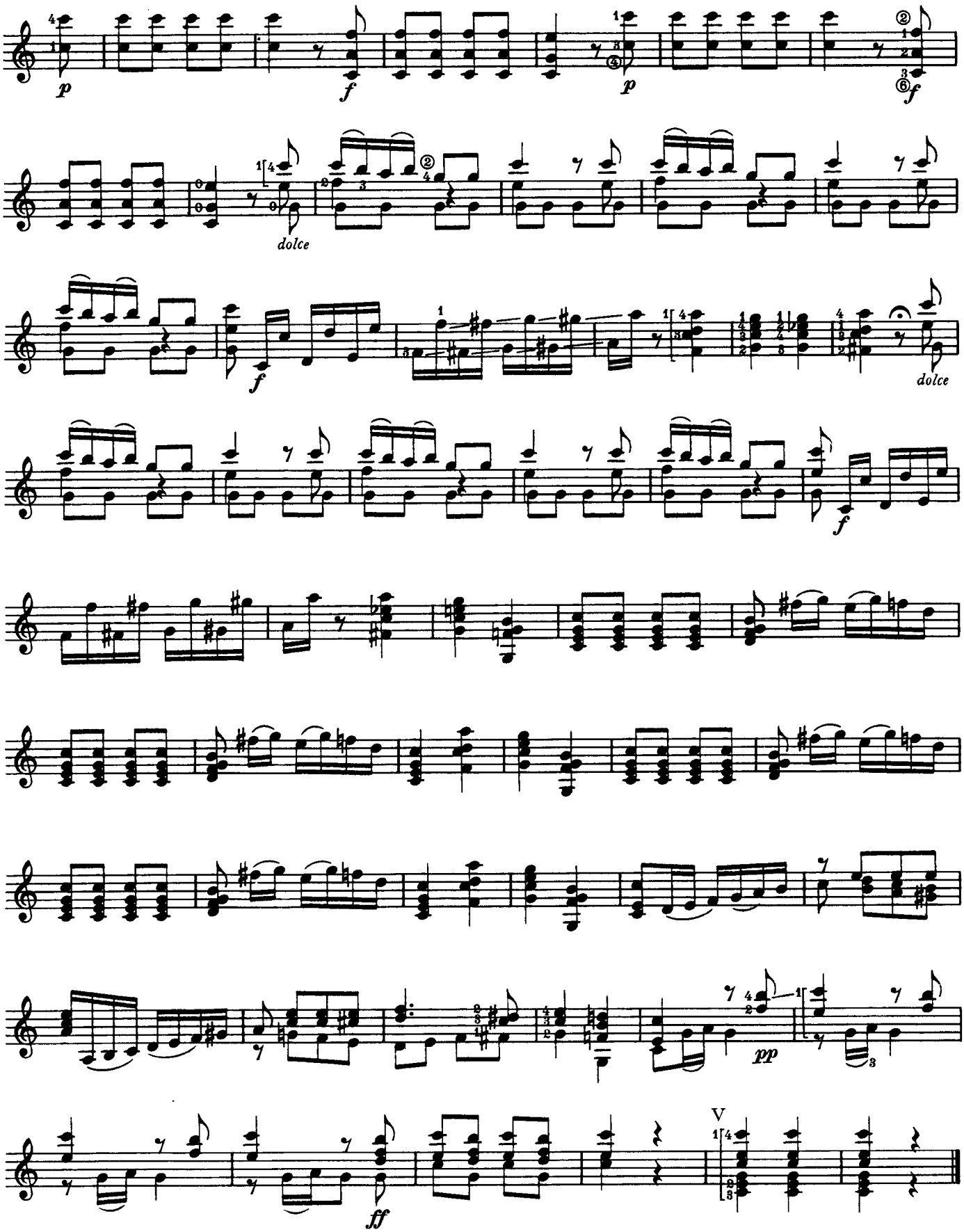
Rondo




(0 4 1 0 3 1)
3 2 3
oder/or

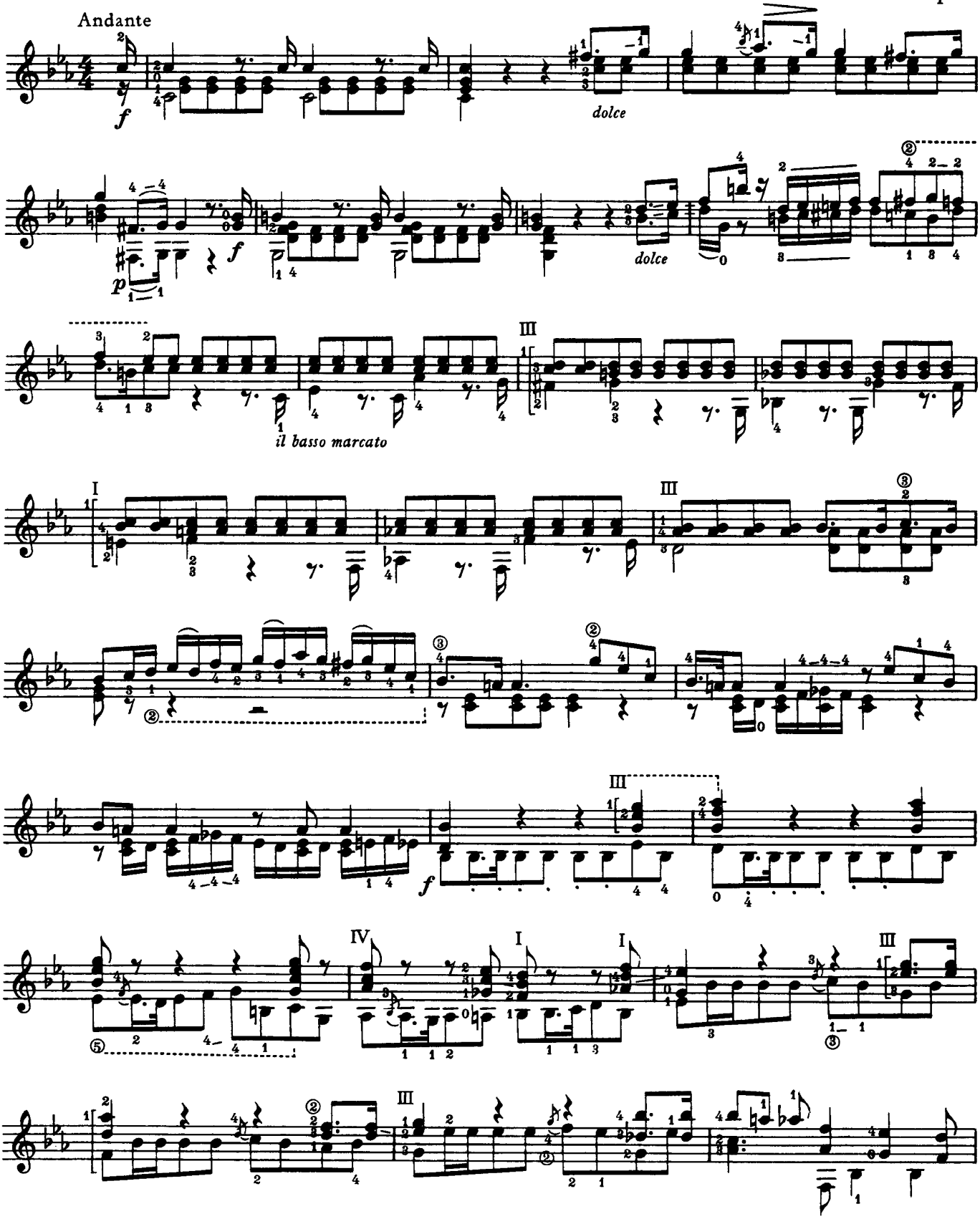

oder/or
sf
p
sf

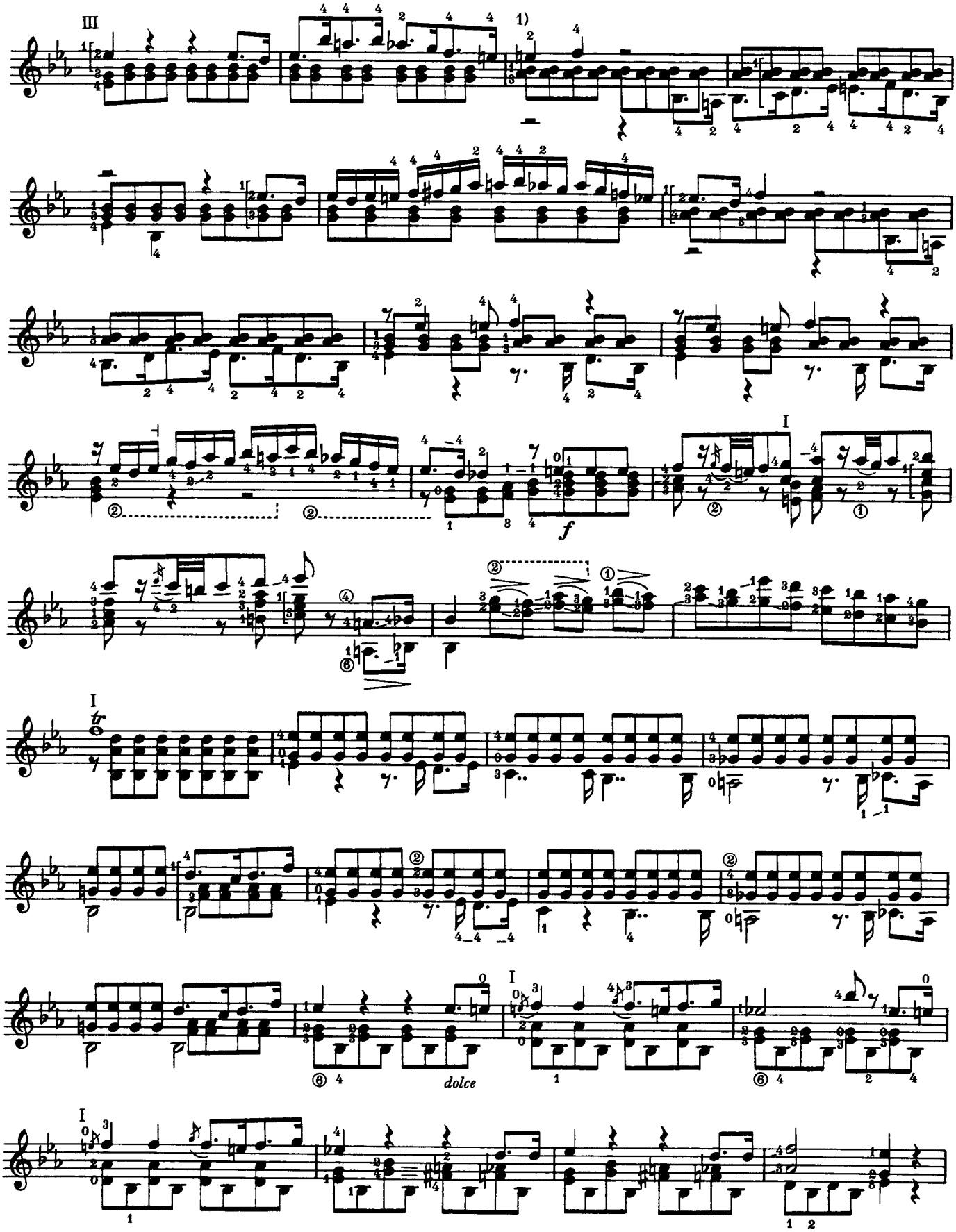
Coda



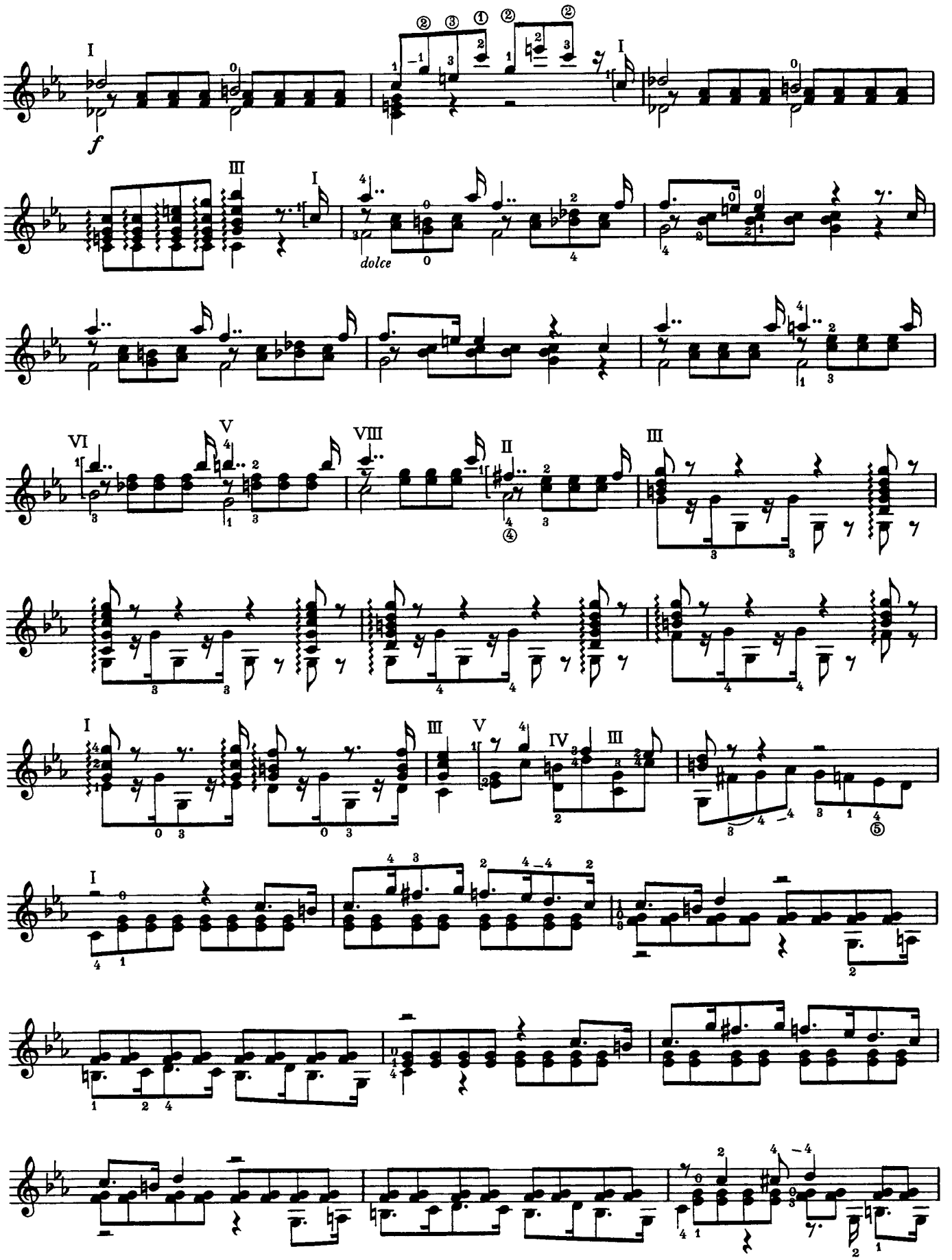
Deuxième Grande Sonate

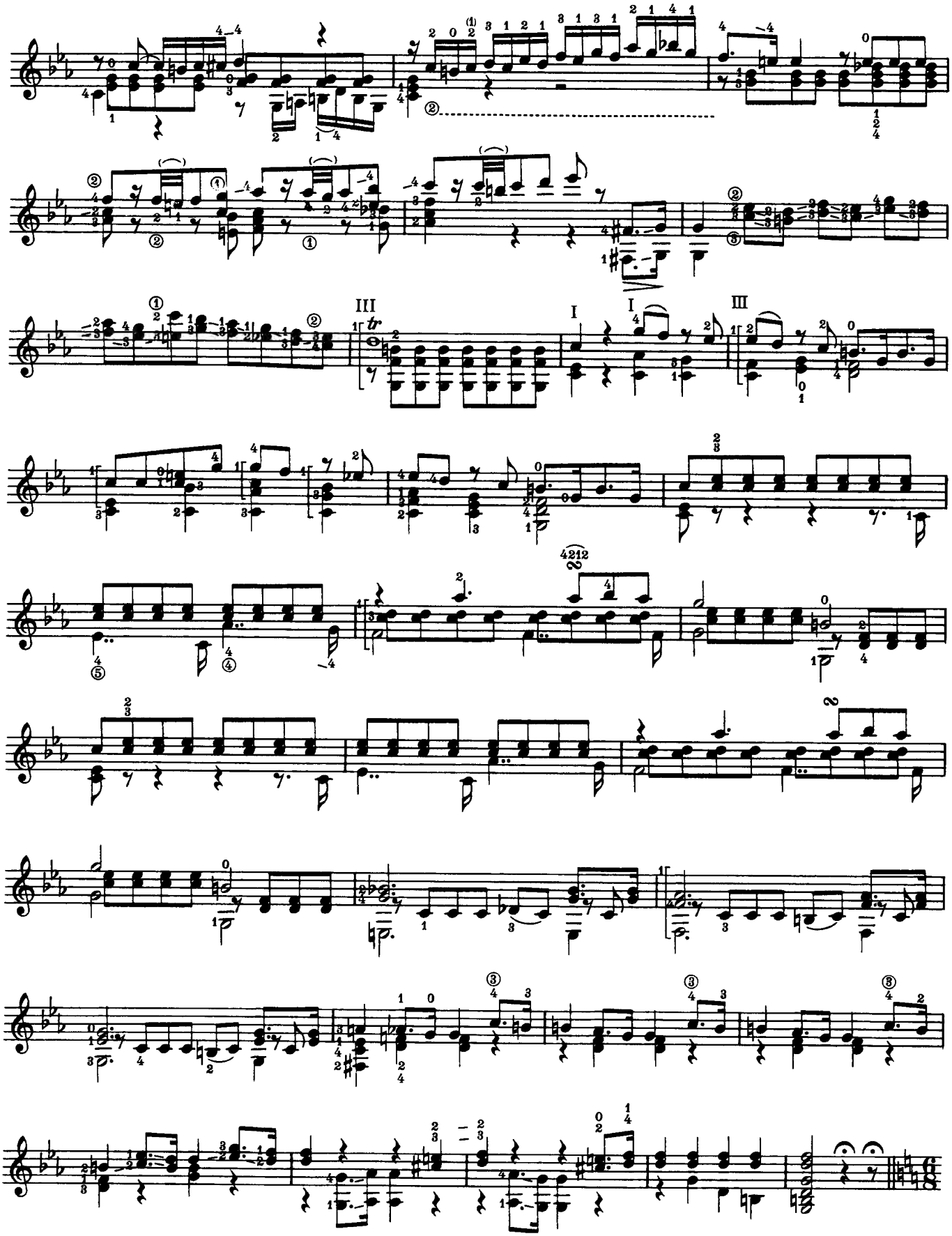
Fernando Sor
op. 25

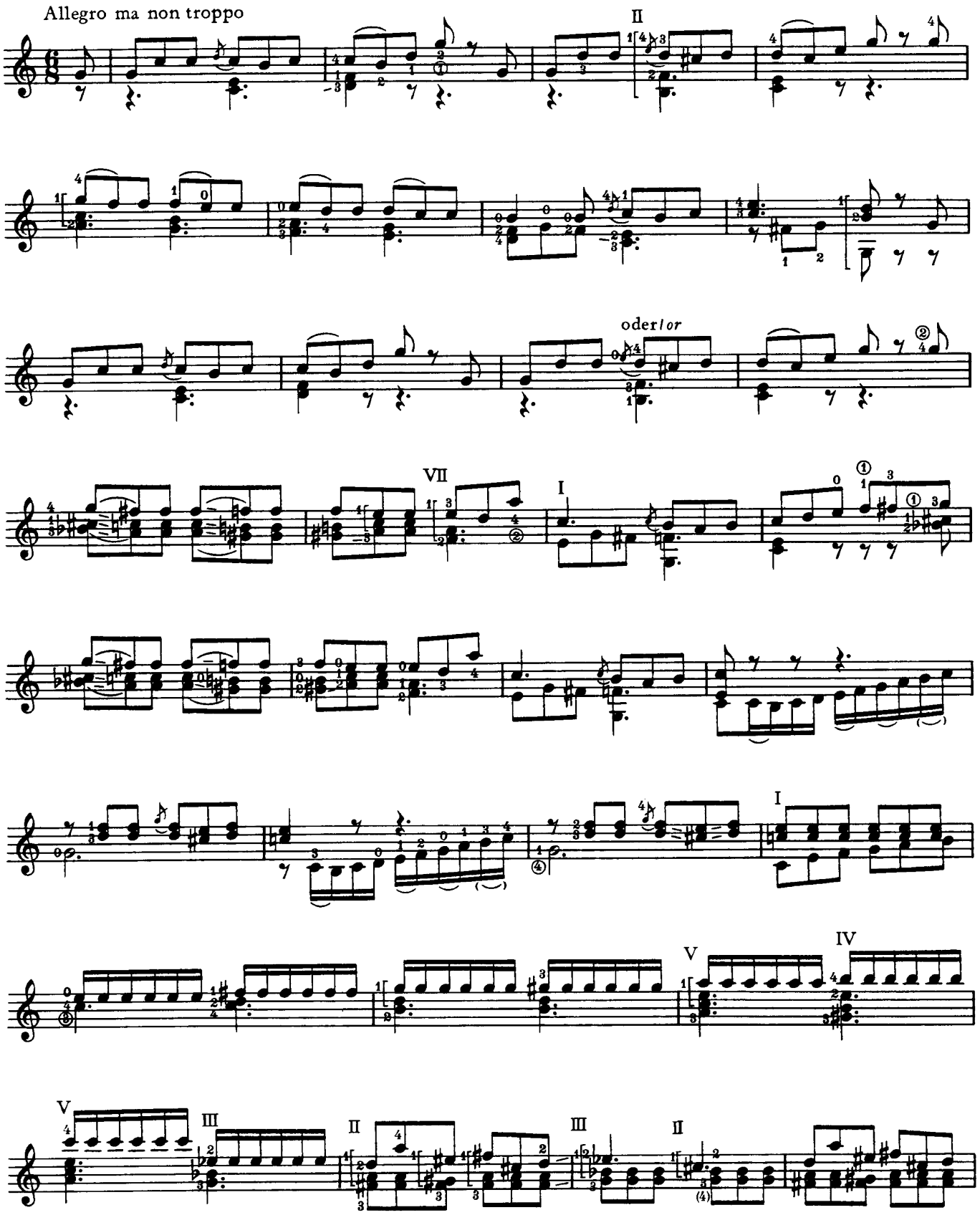


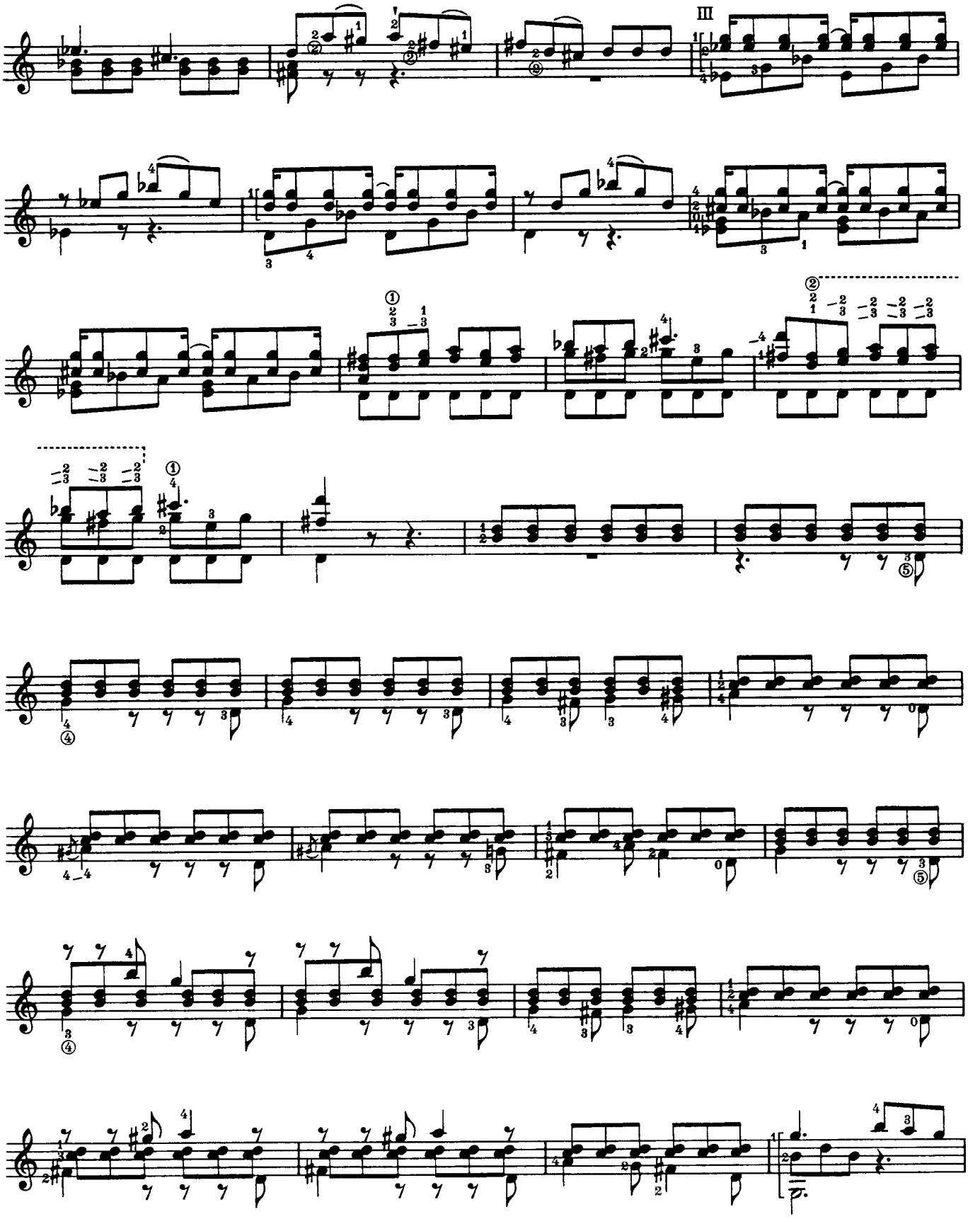


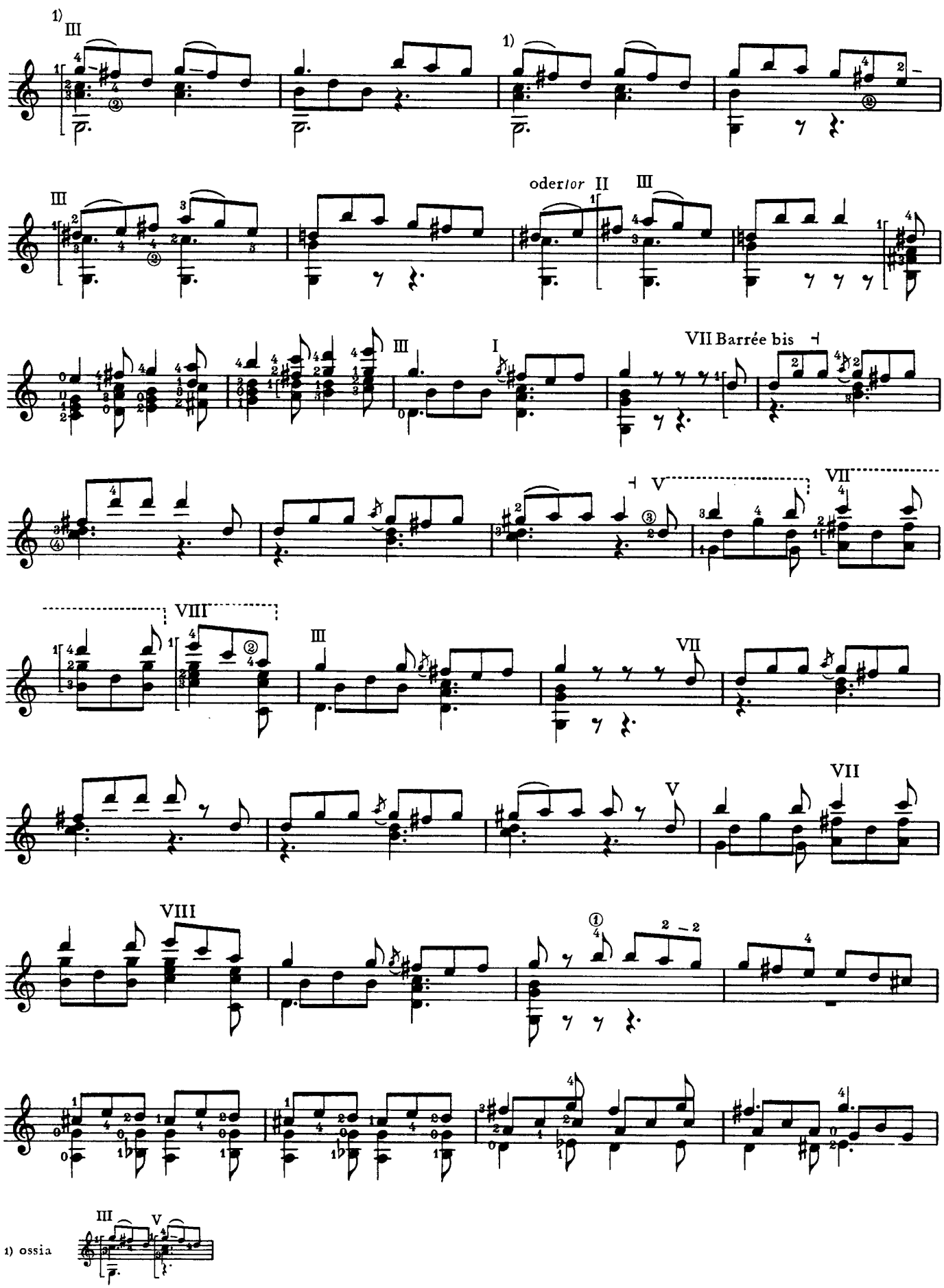
1) eventuell weiterhin Barrée bis —⊣ / *possibly further barrée till* —⊣

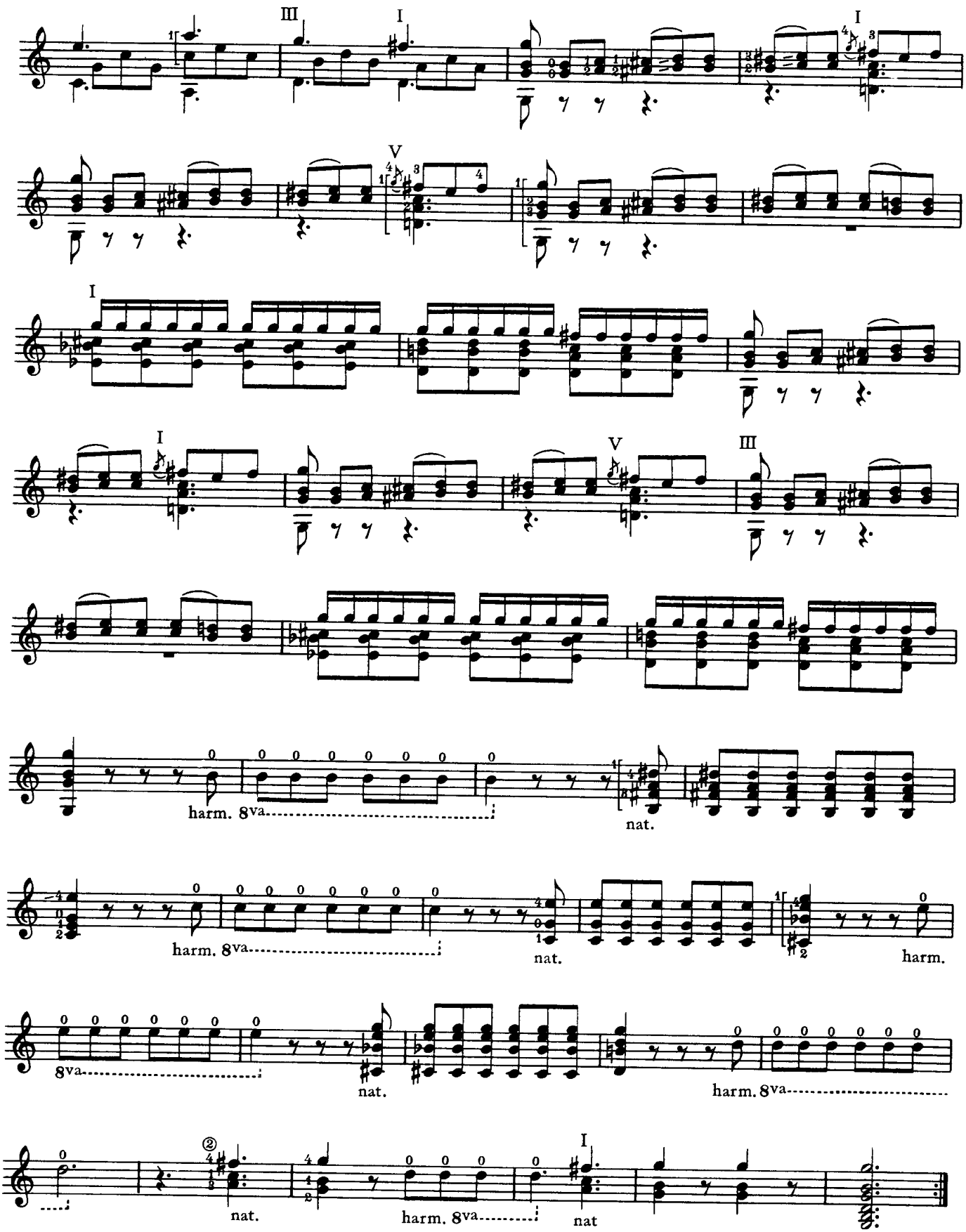

f
dolce

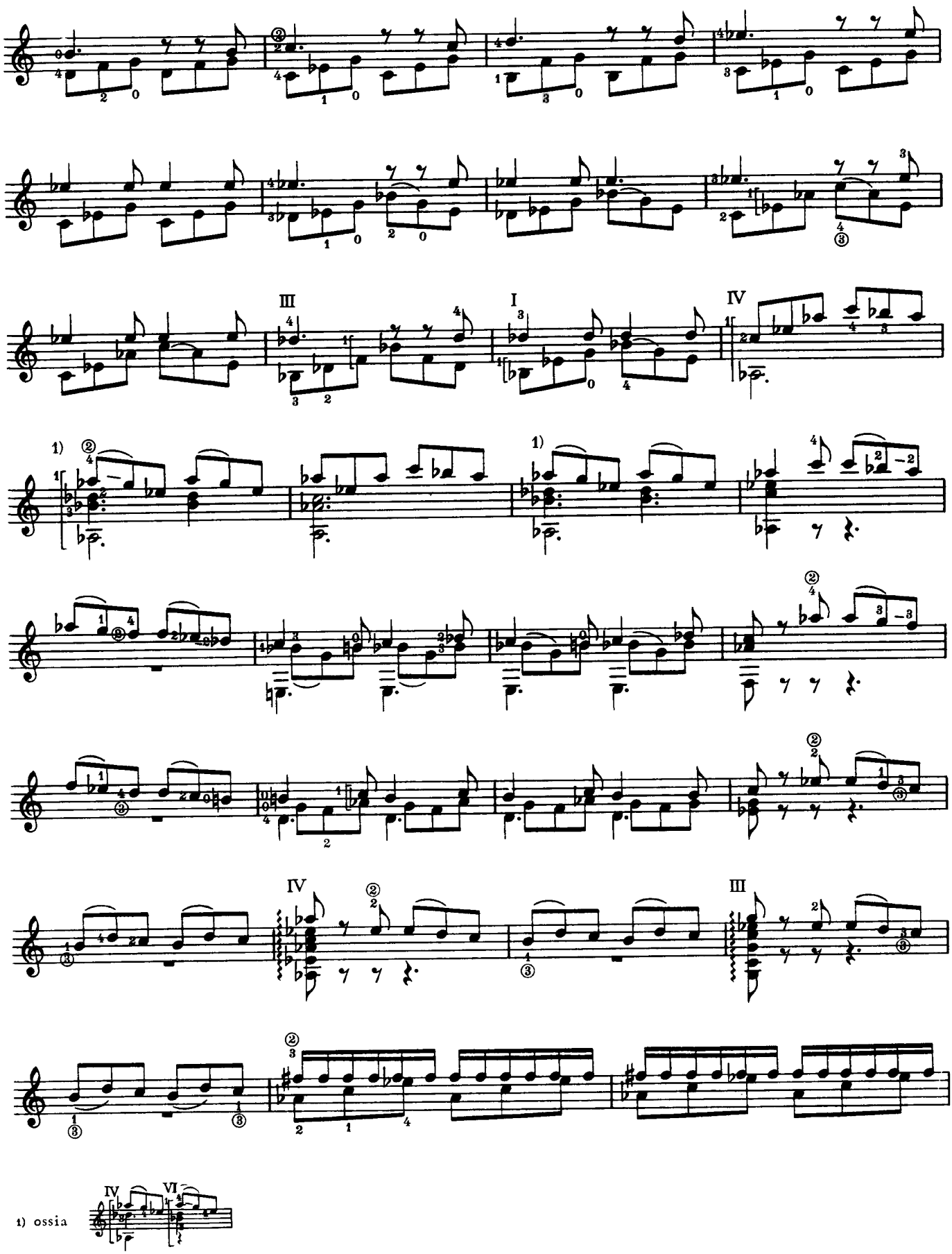


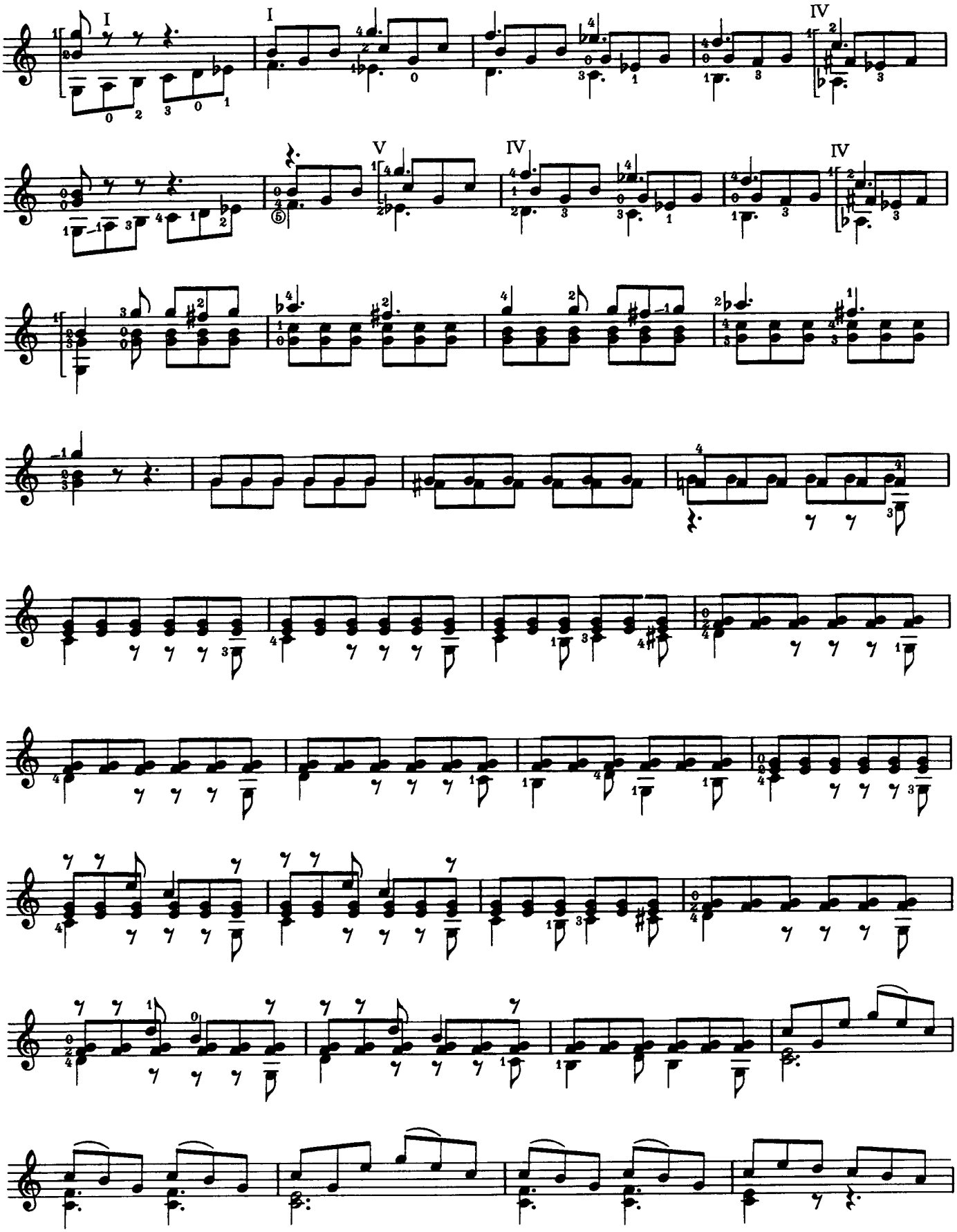

Allegro ma non troppo
II
oder/or
VII
I
I
V
IV
V
III
II
III
II

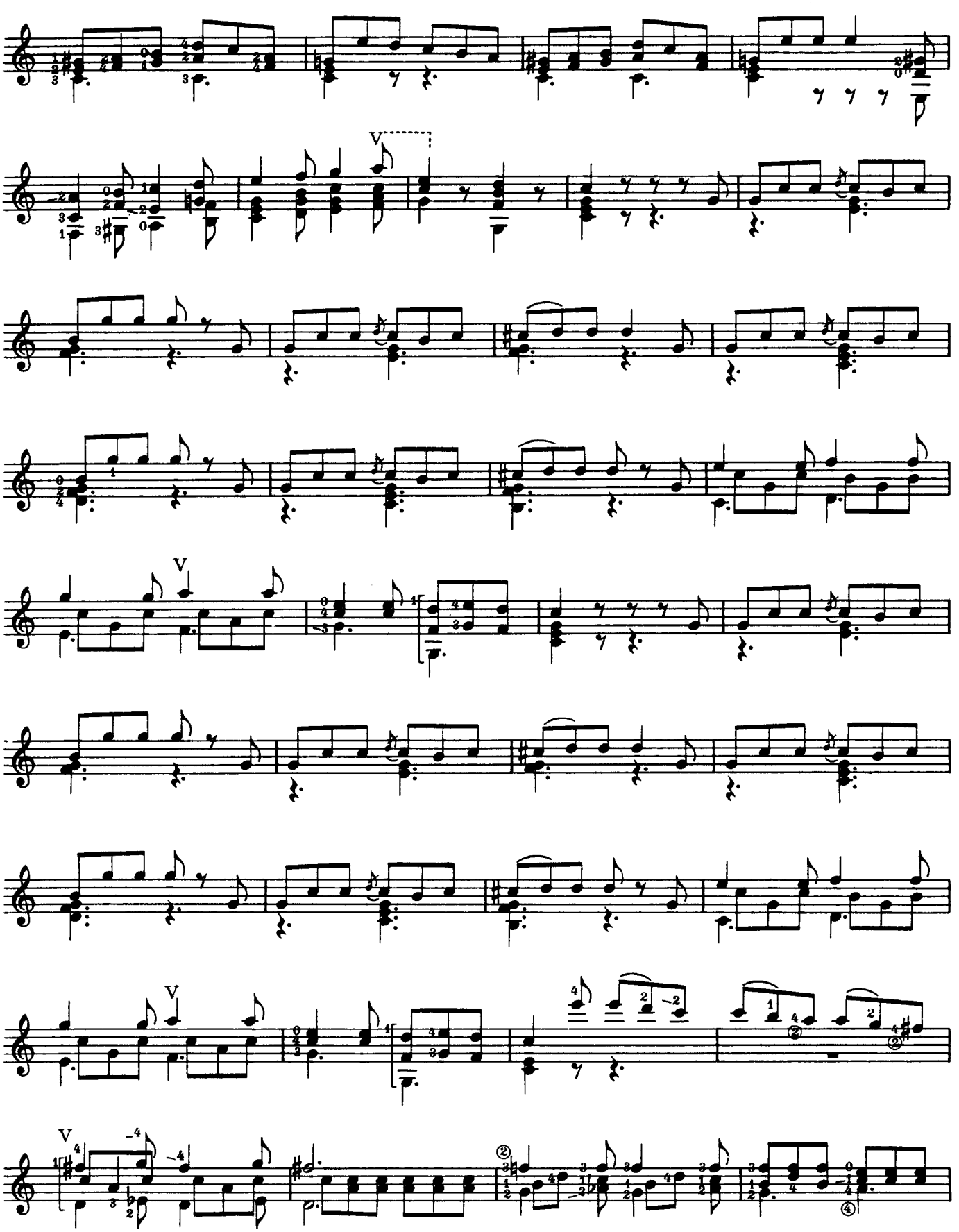

III

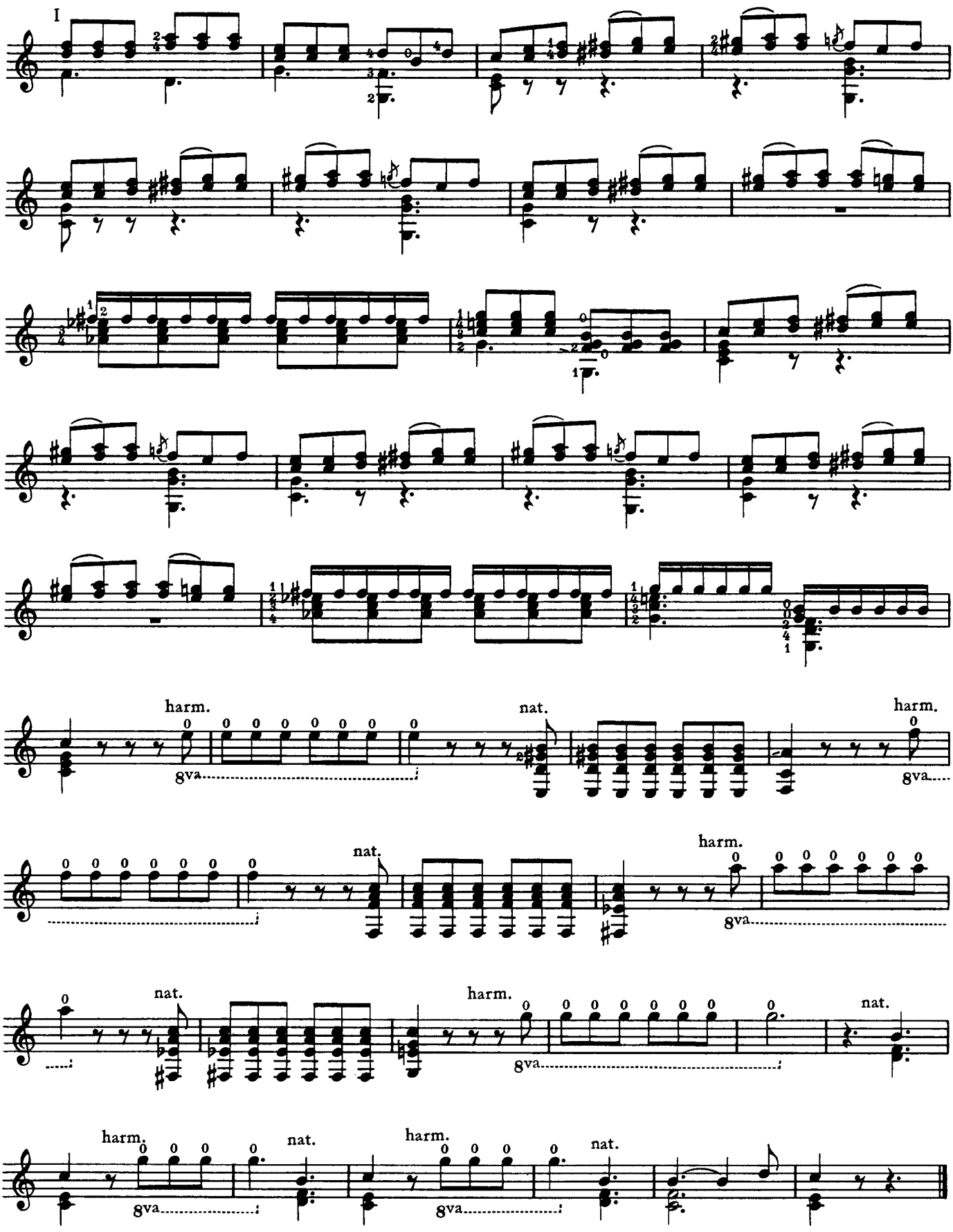

1) III
1)
III
oder *or* II
III
III
I
VII Barrée bis
V
VII
VIII
III
VII
VII
V
VIII
III V
1) ossia


III
I
I
V
I
I
V
III
harm. 8va
nat.
harm. 8va
nat.
harm.
8va
nat.
harm. 8va
nat.
harm. 8va
I
nat

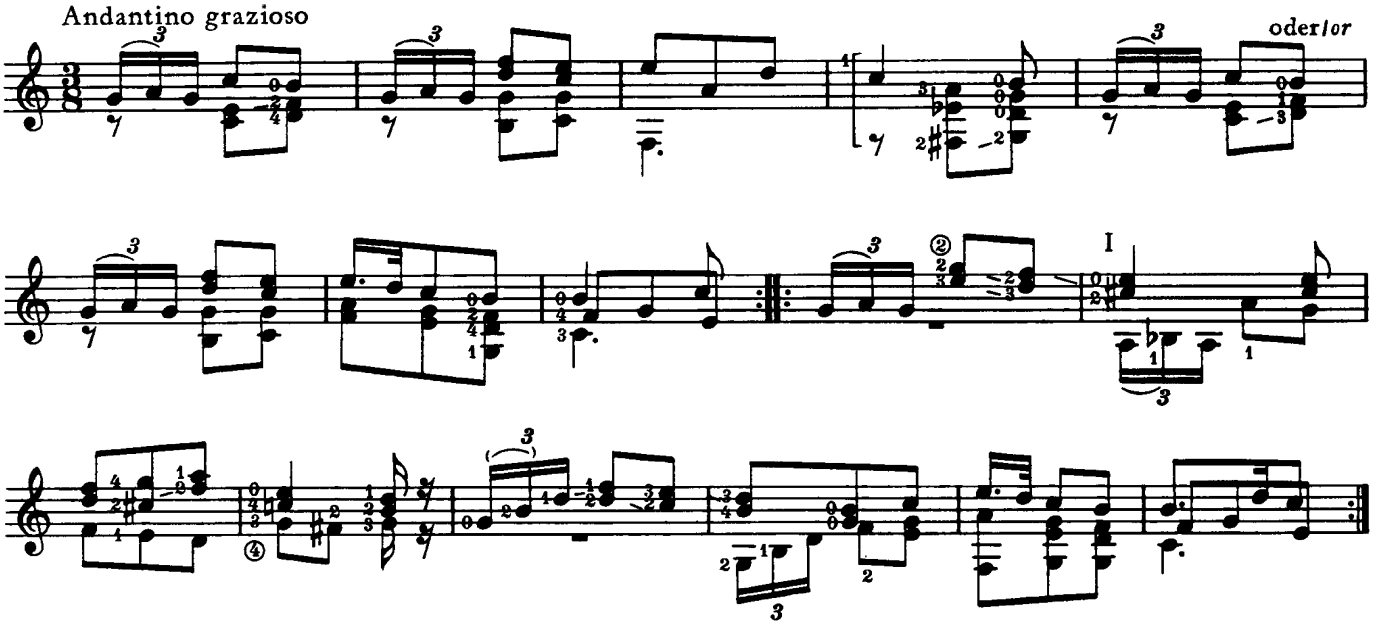

III
I
IV
1)
IV
VI
1) ossia


I
I
IV
V
IV
IV

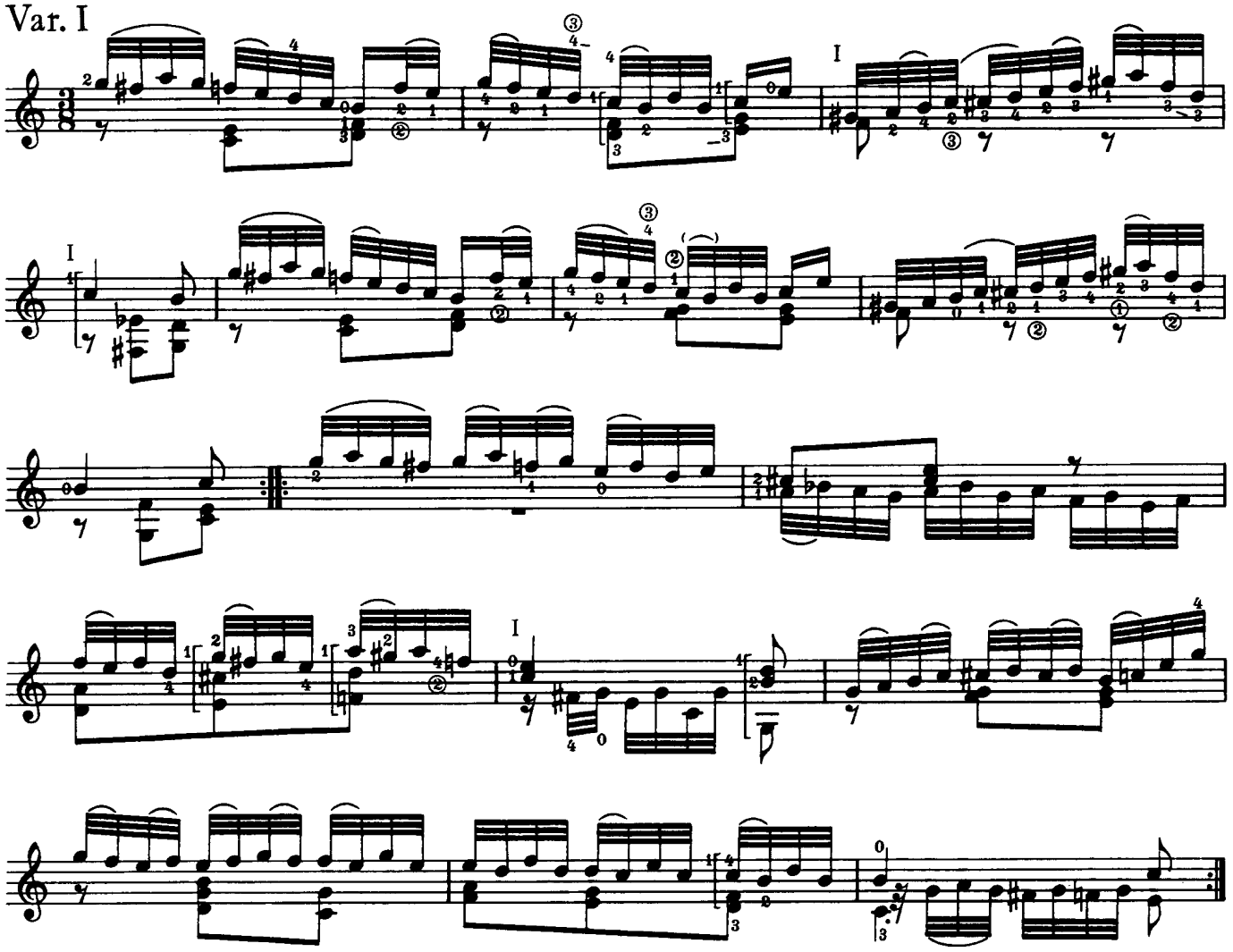



I
harm.
nat.
harm.
8va
nat.
harm.
8va
nat.
harm.
8va
harm.
nat.
harm.
nat.
8va
8va

Thème



Var. I



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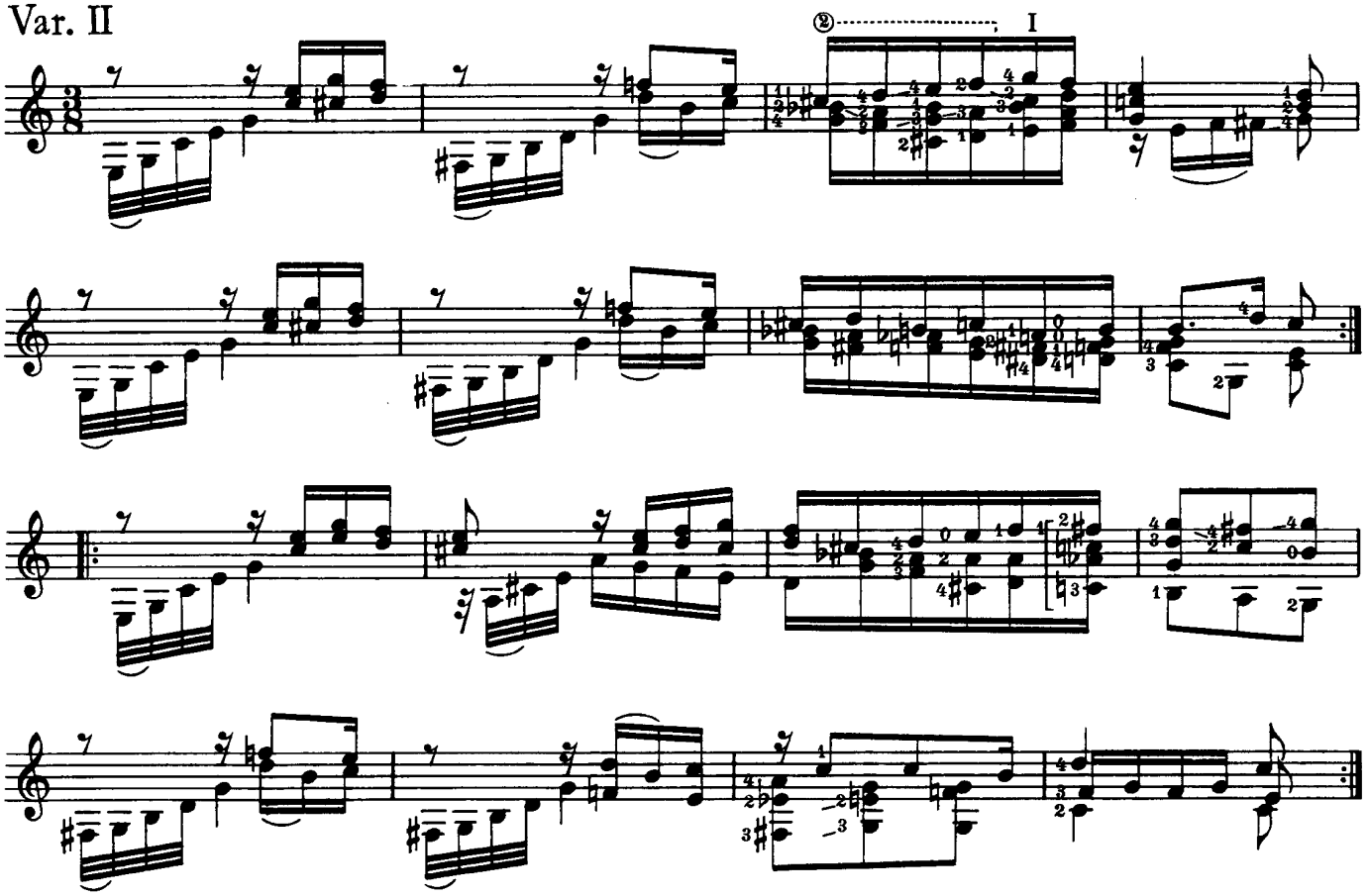
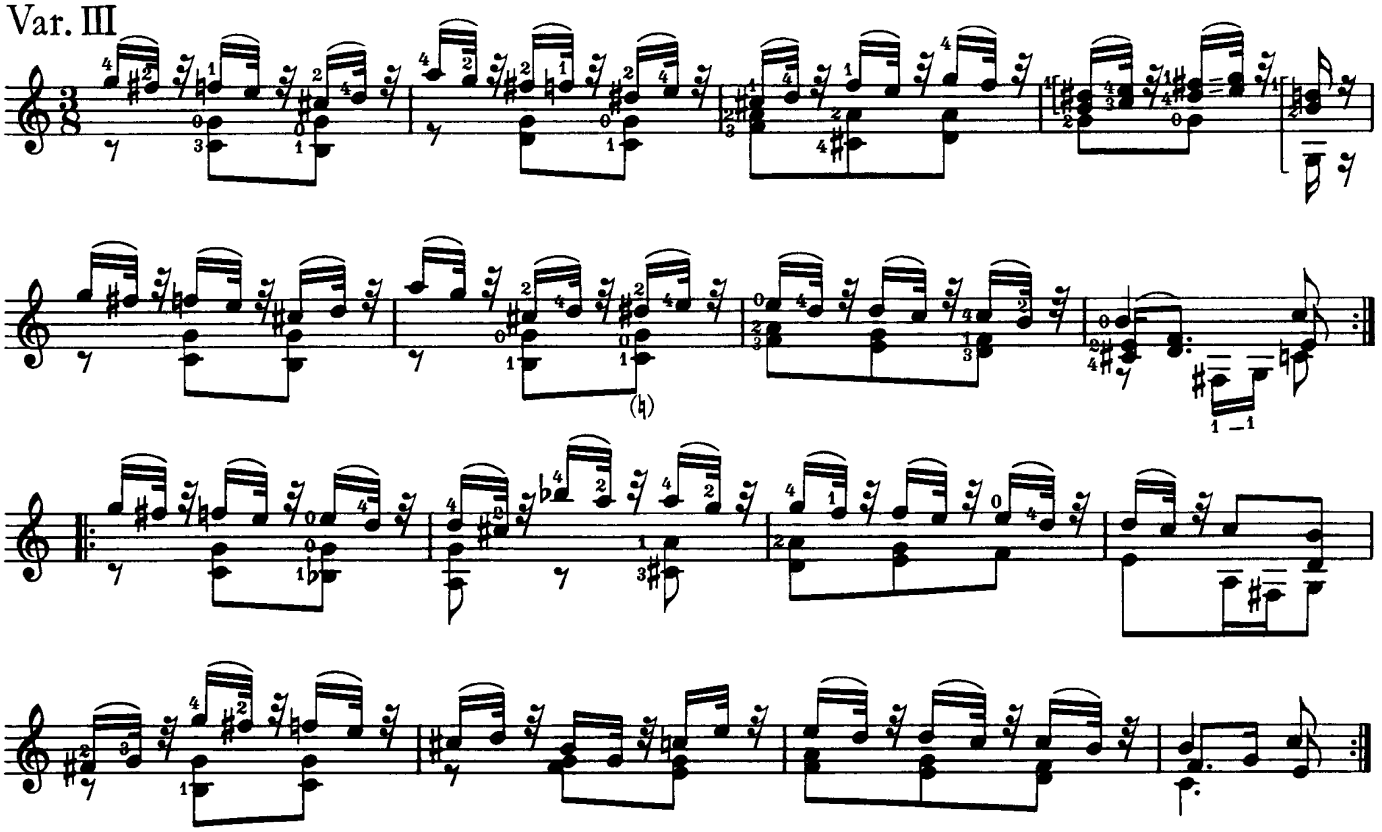
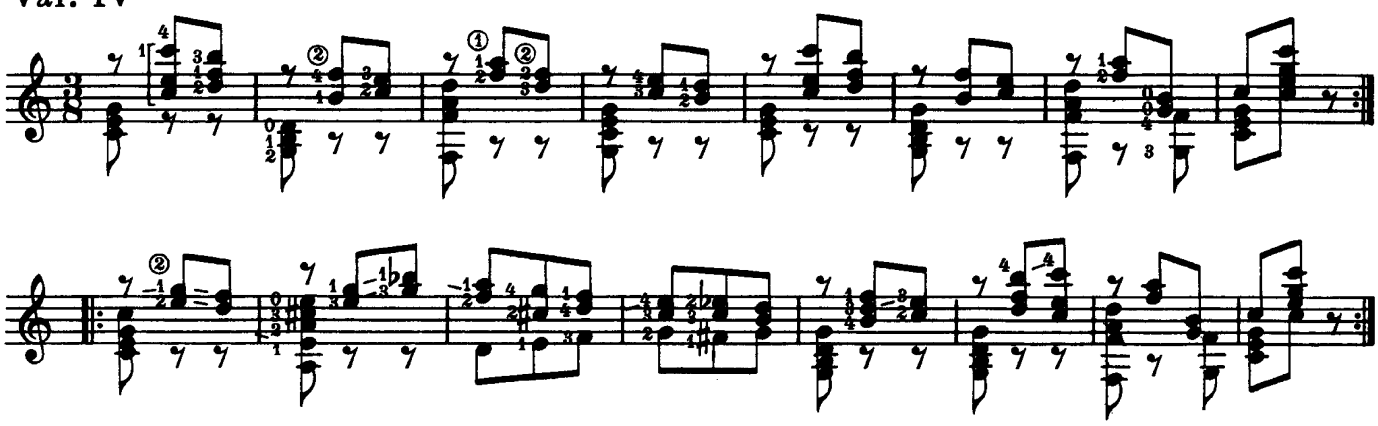


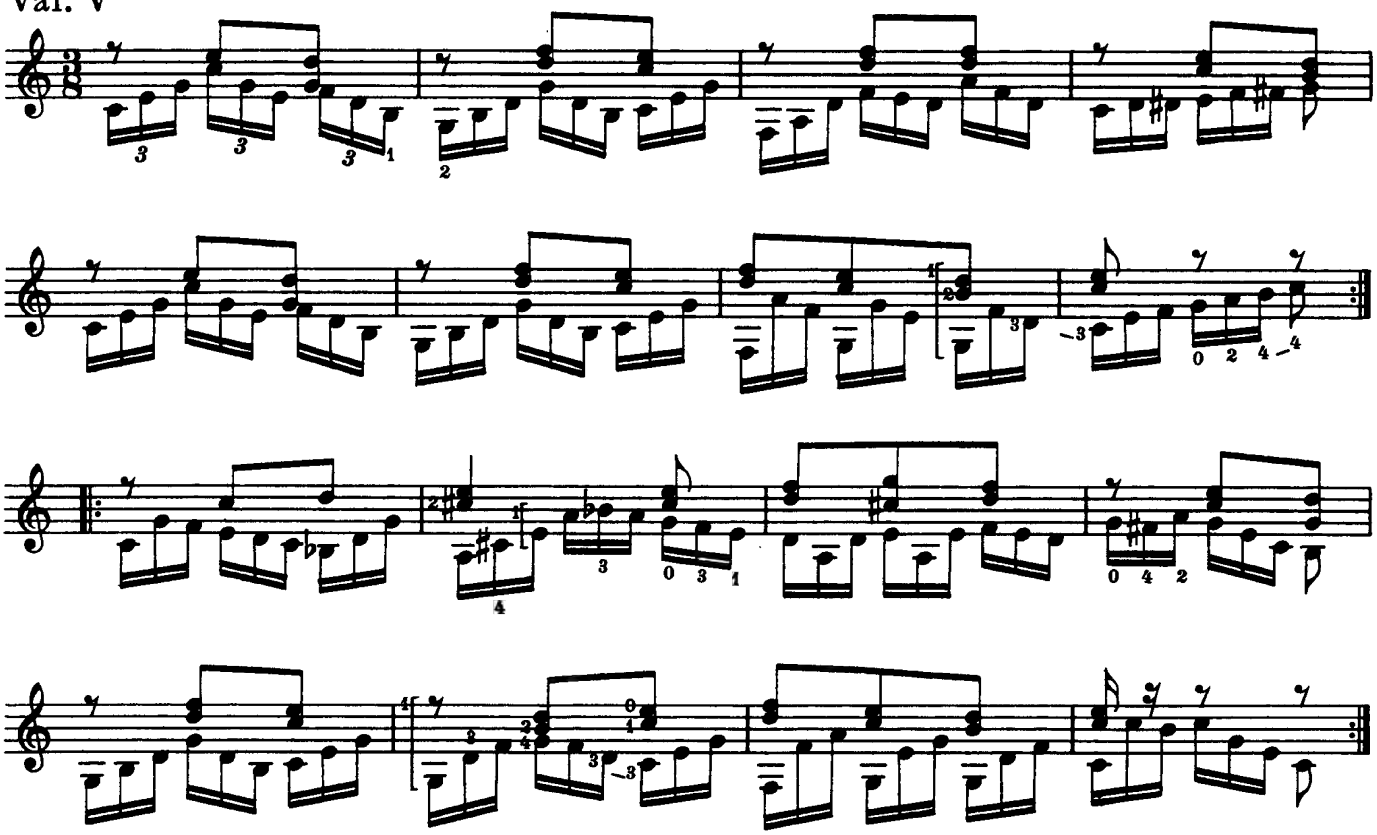
Var. III



Var. IV

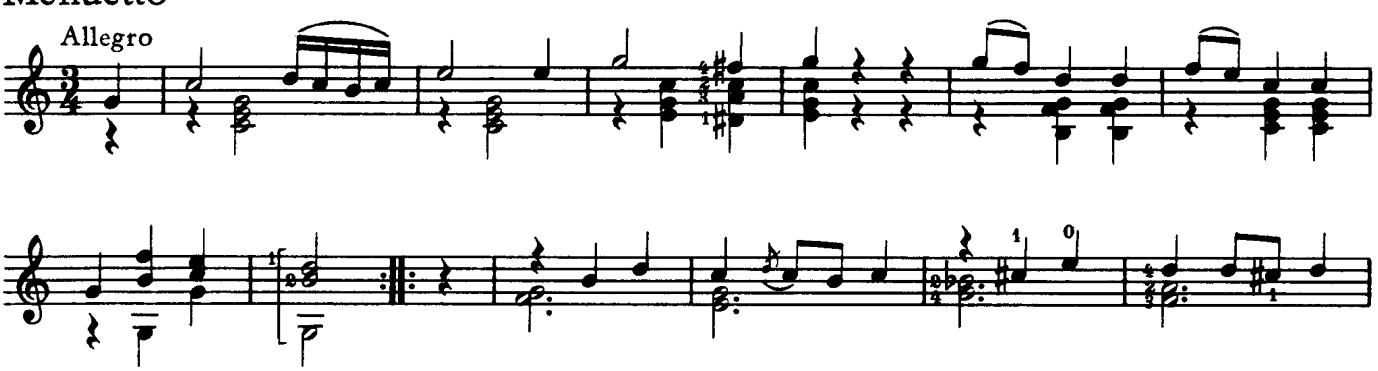


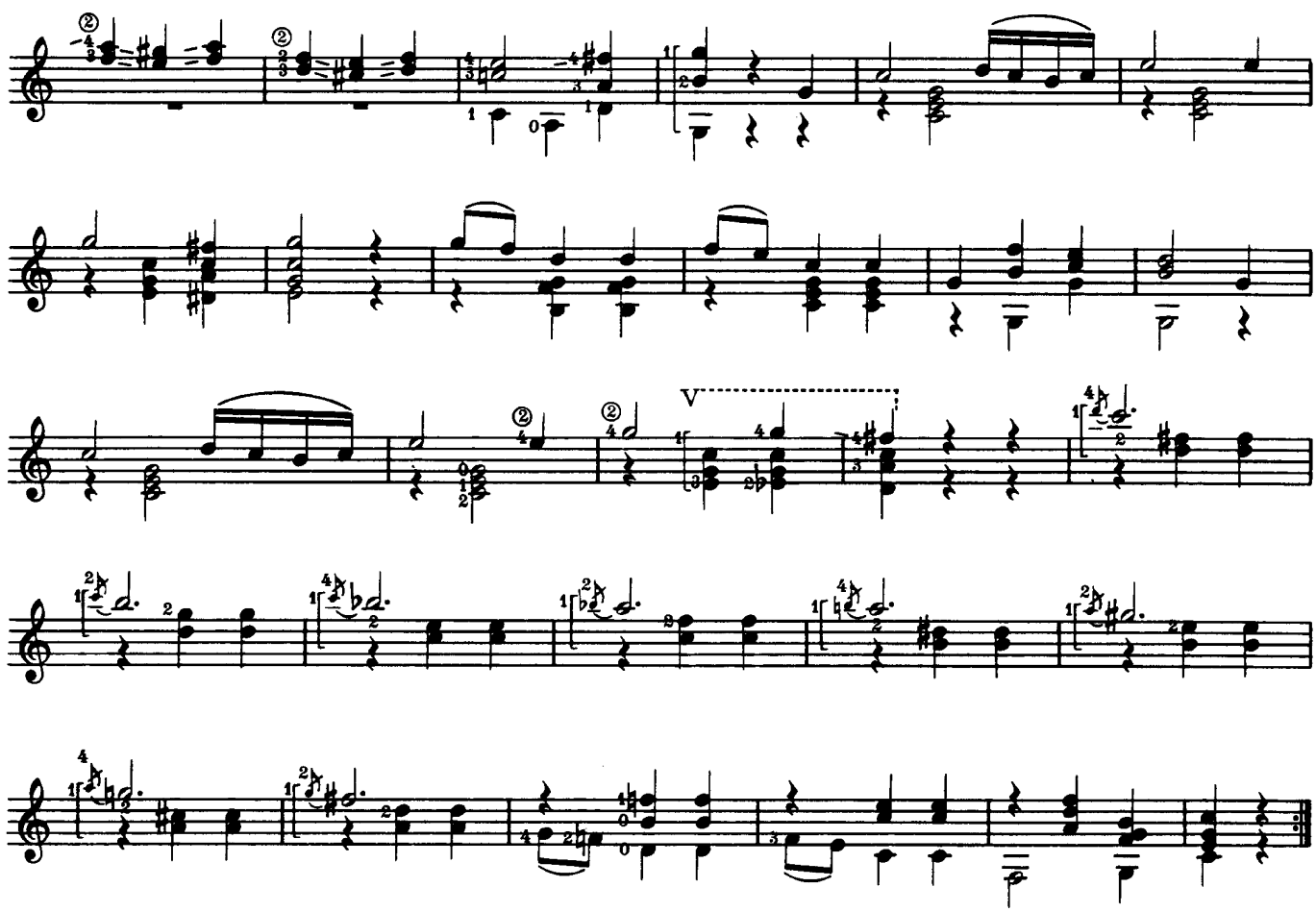
Var. V



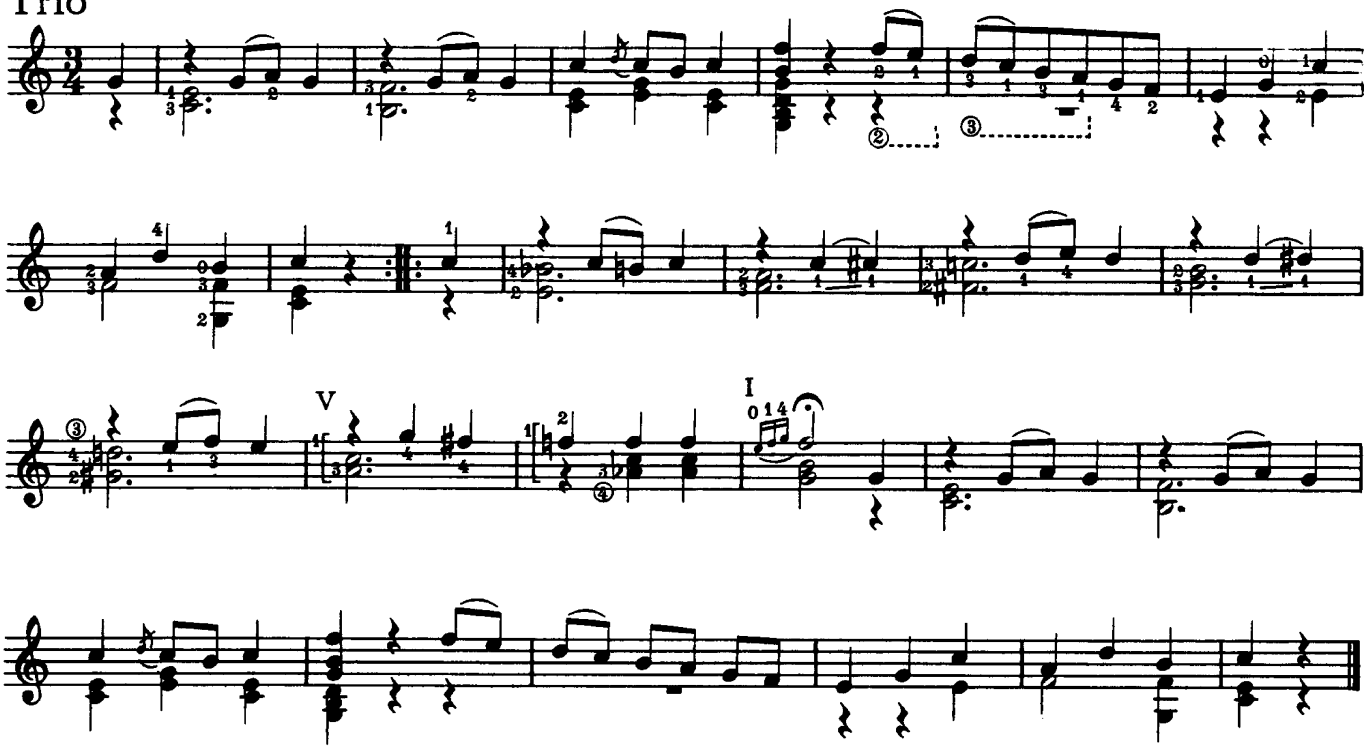
Menuetto

Allegro





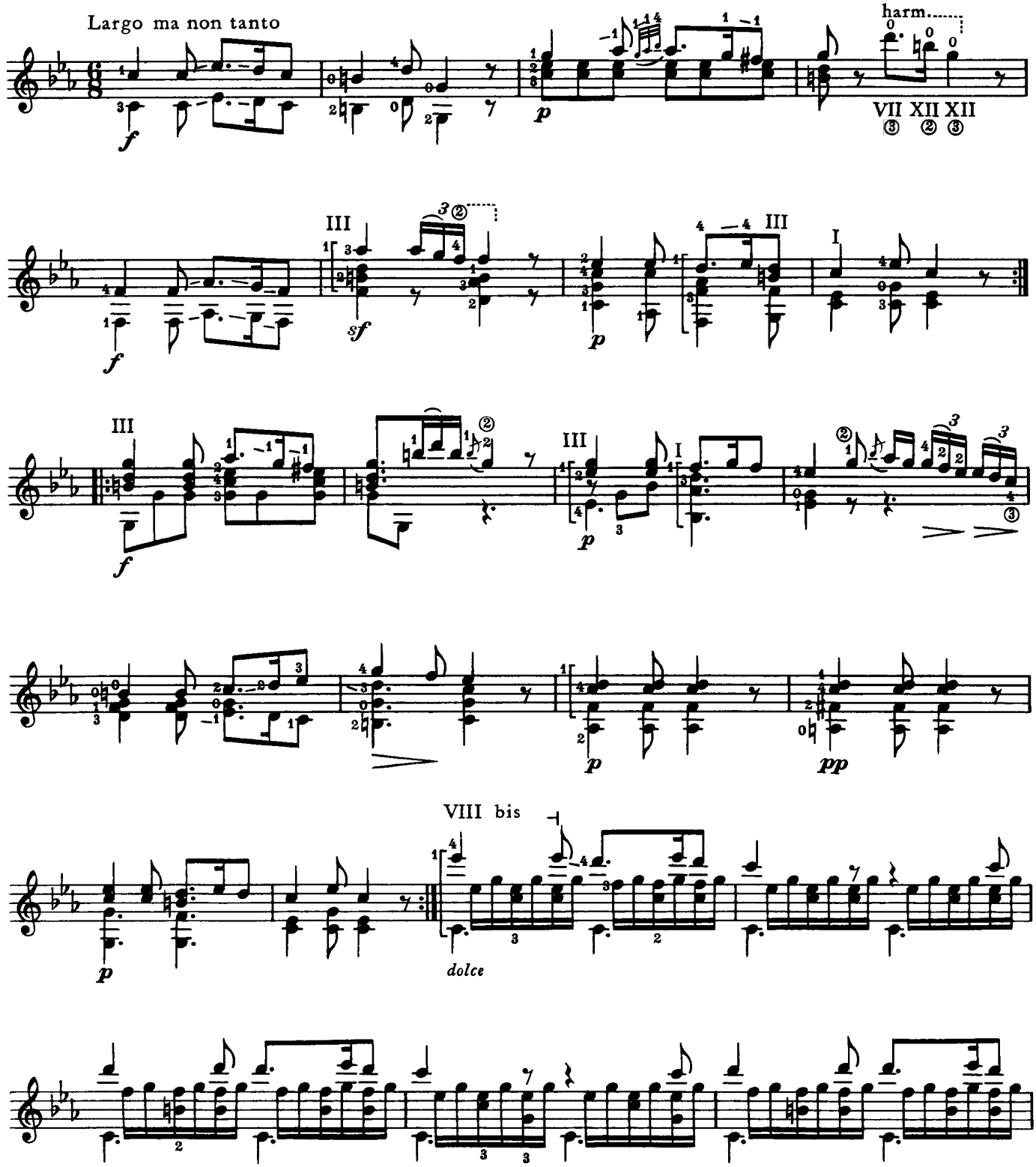
Trio

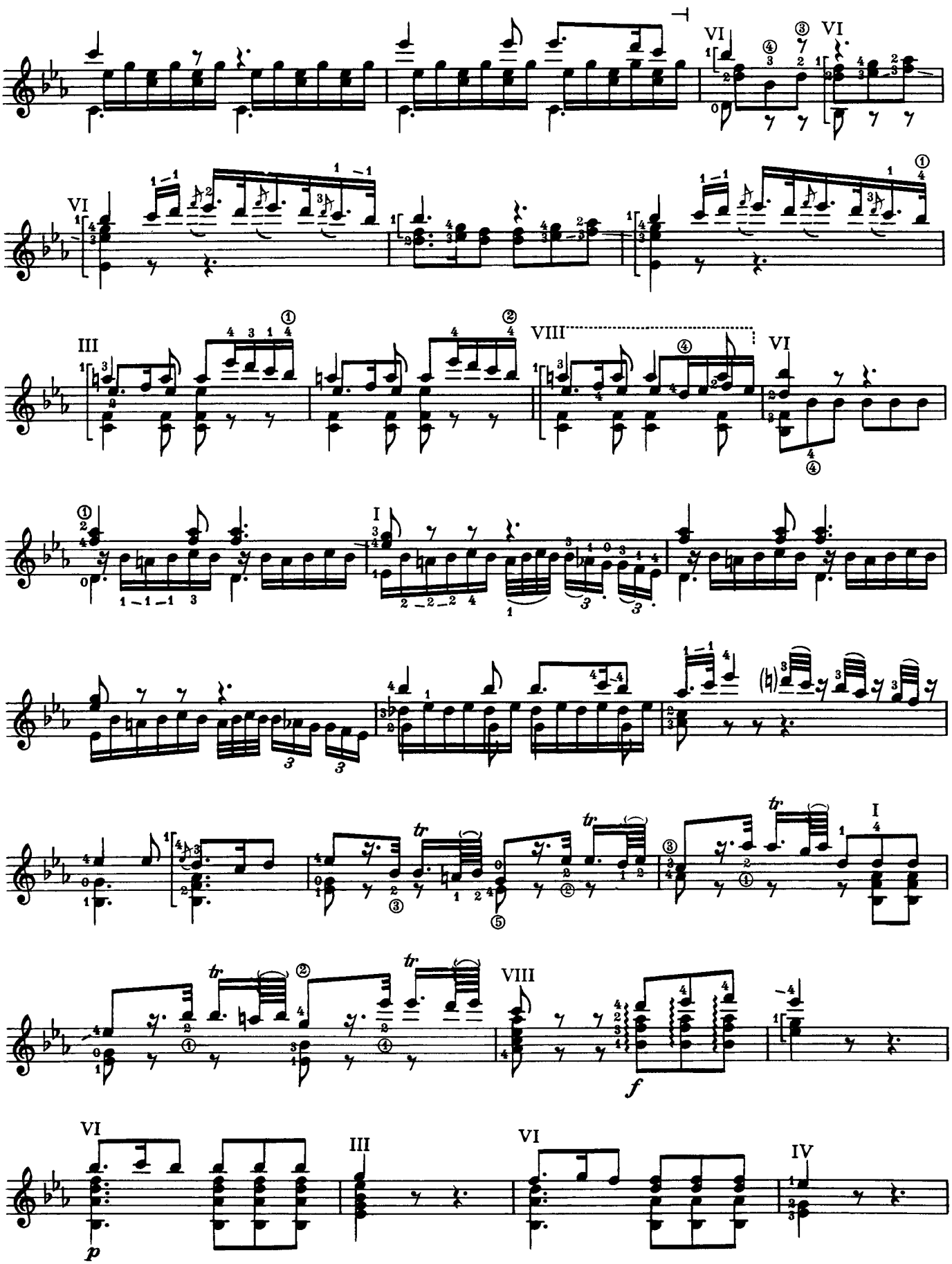


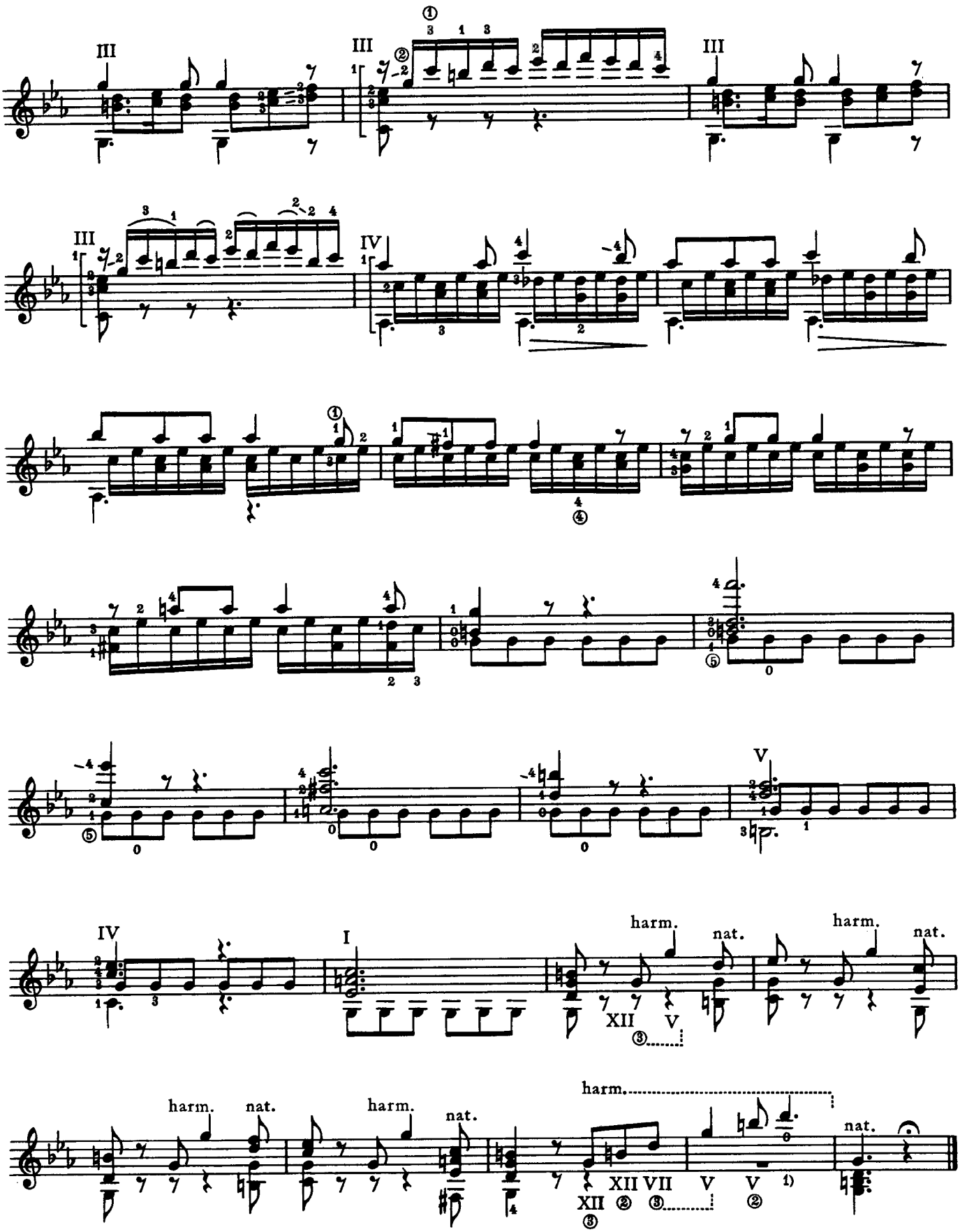
Menuetto da capo

Deuxième Fantaisie

Fernando Sor
op. 7

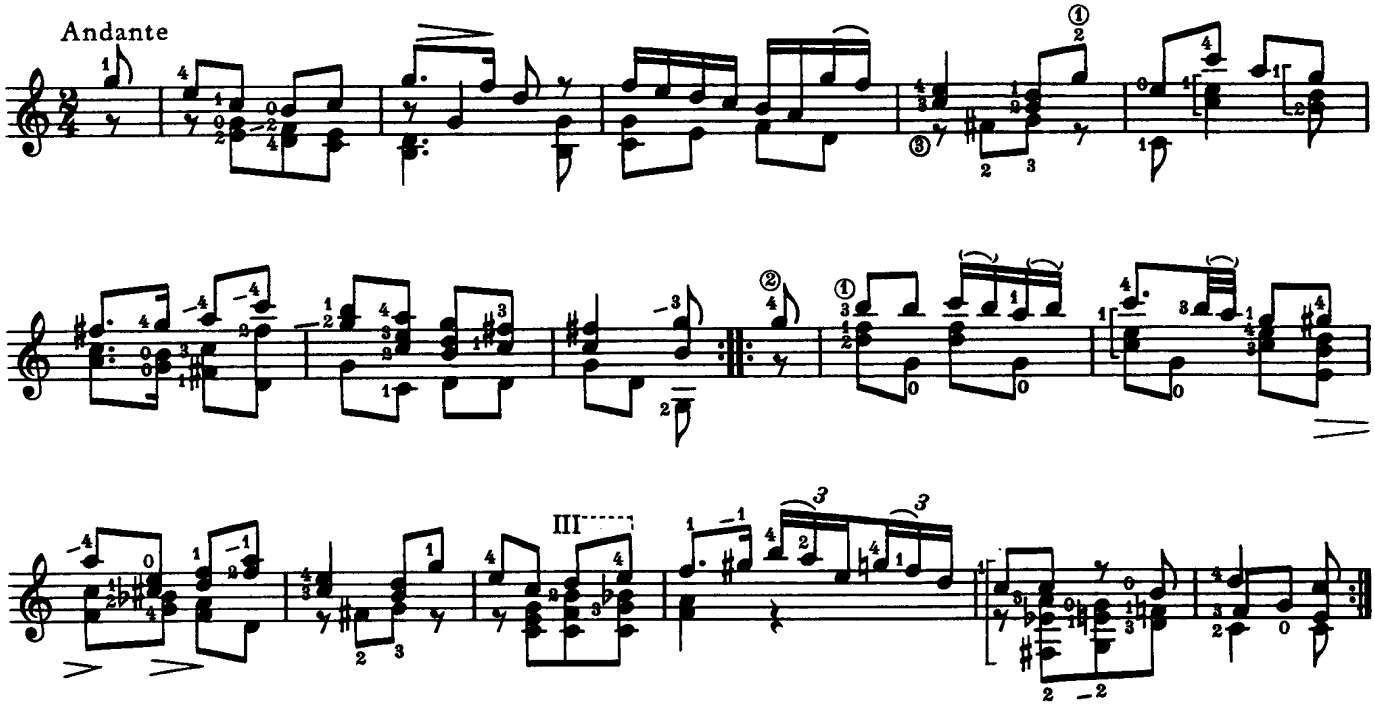



VI
VI
III
VIII
VI
I
I
VIII
f
VI
III
VI
IV
p

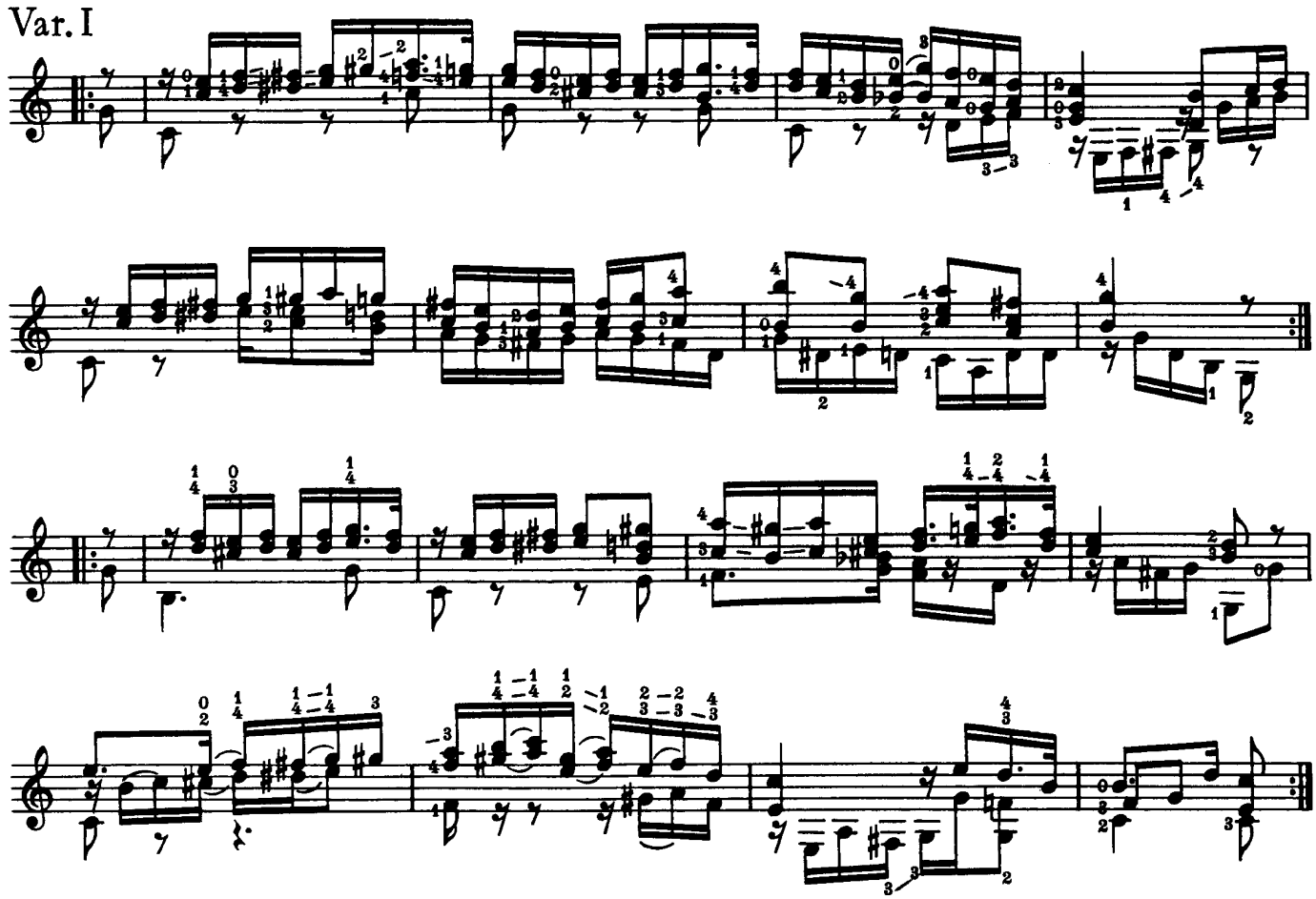


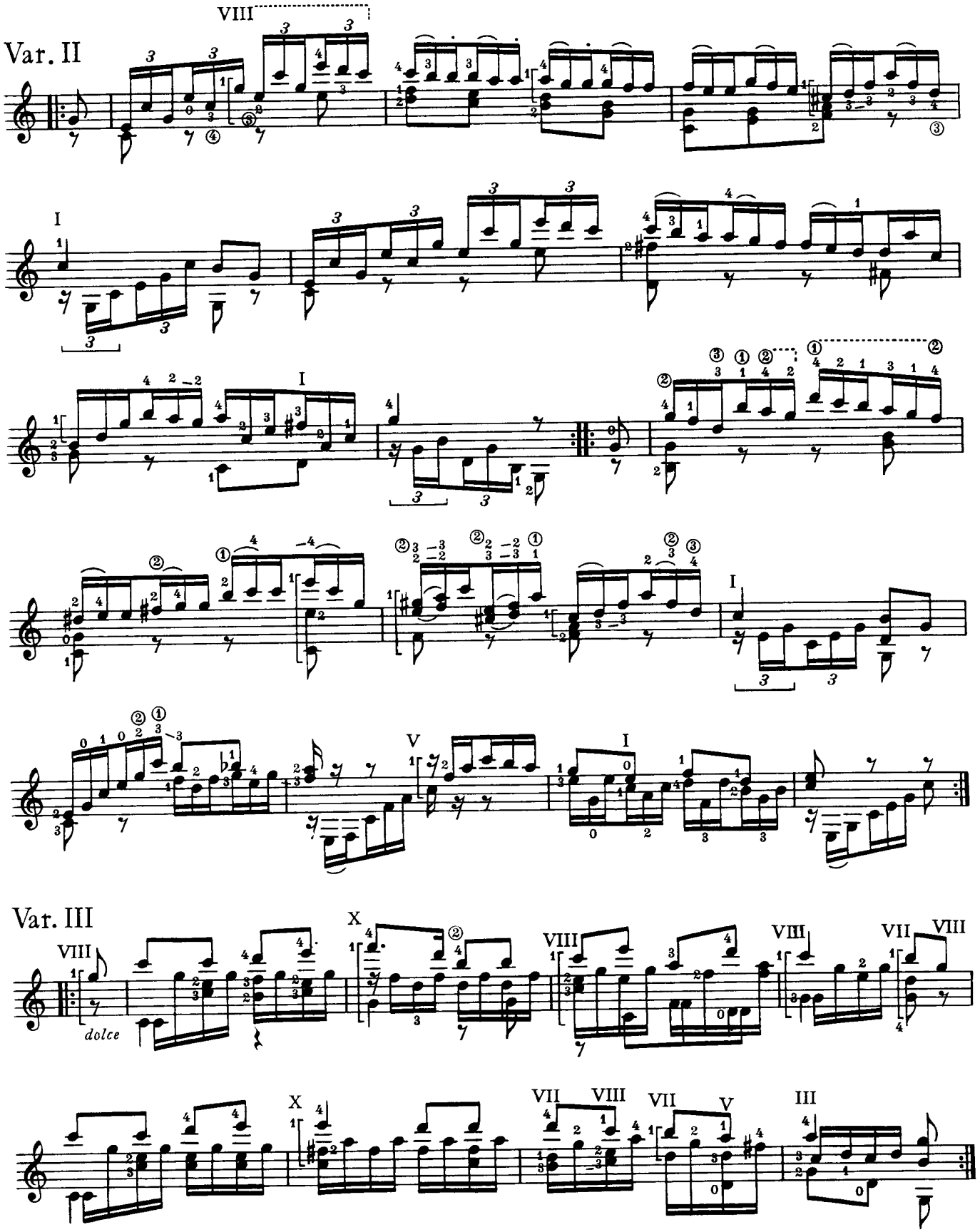
1) künstliches Flageolett / *artificial flageolet*

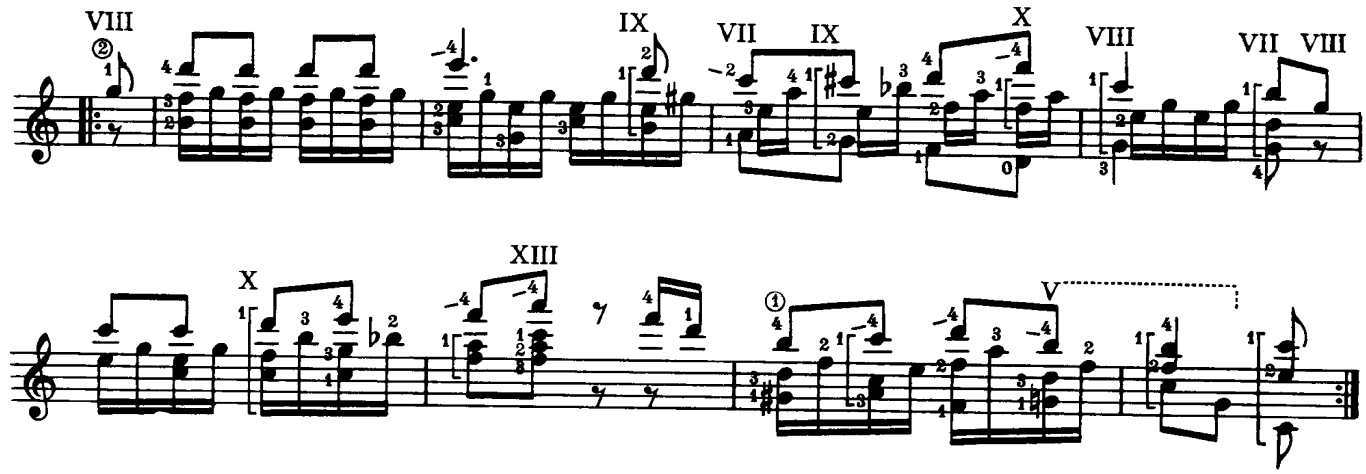
Thème



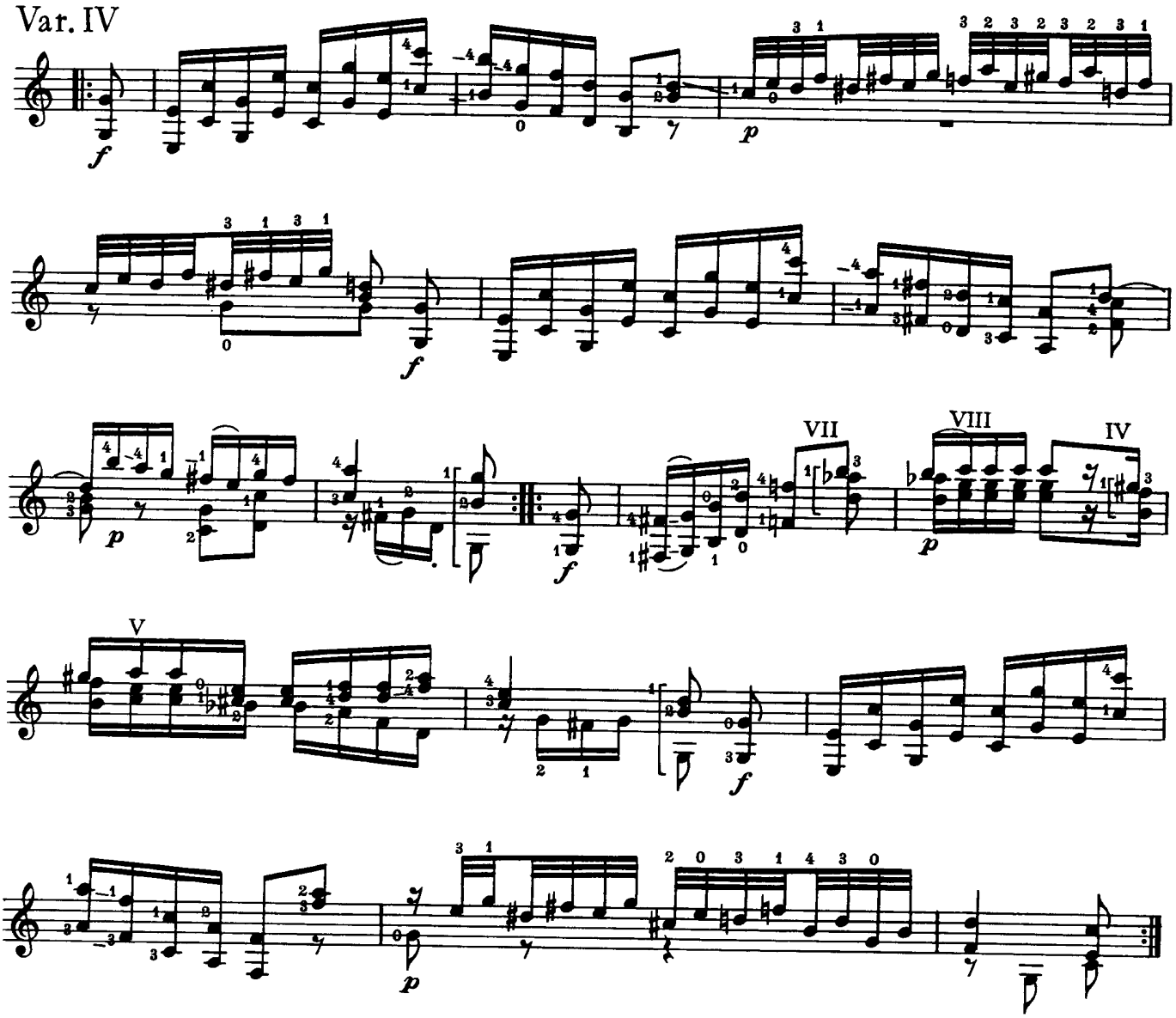
Var. I

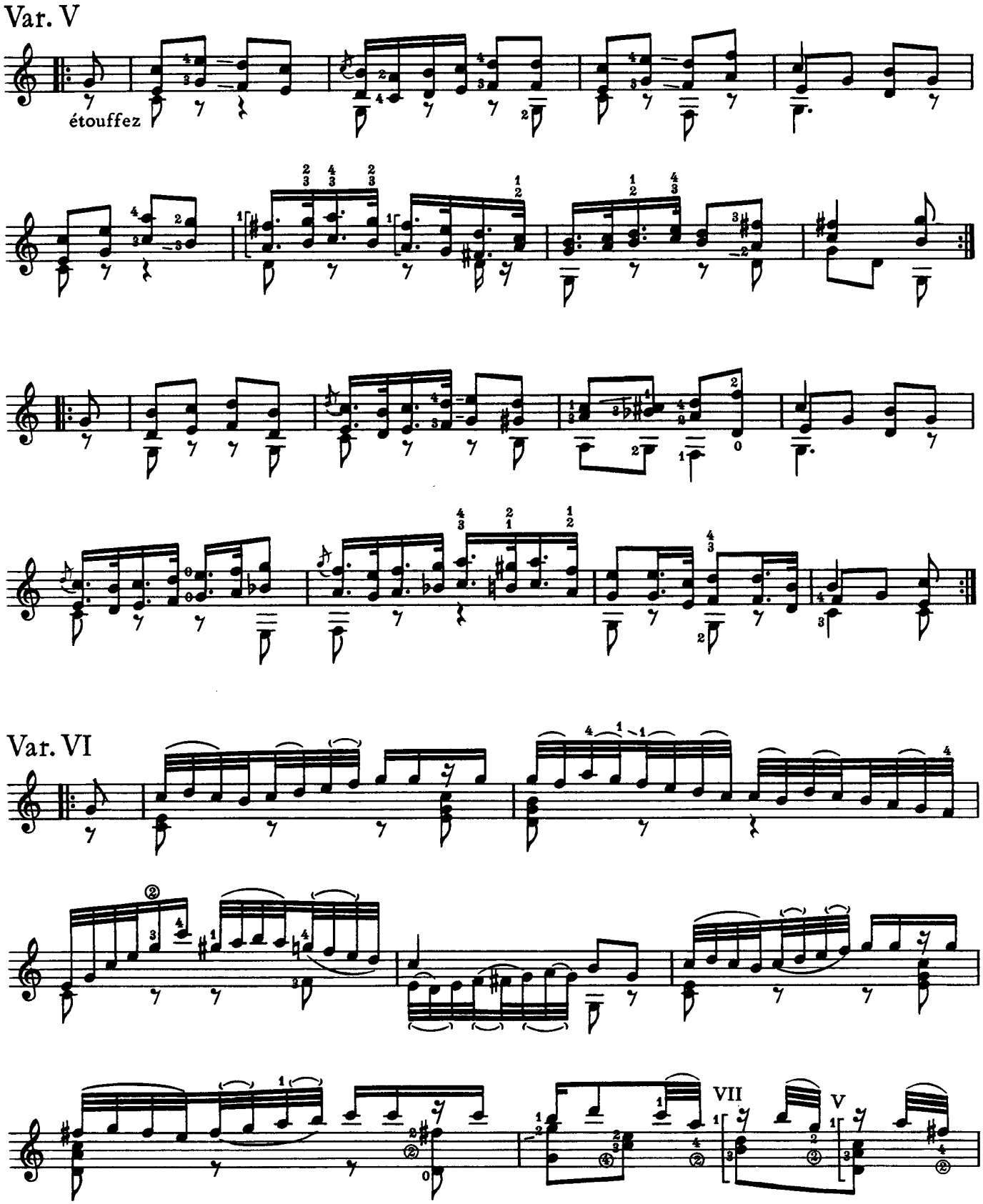


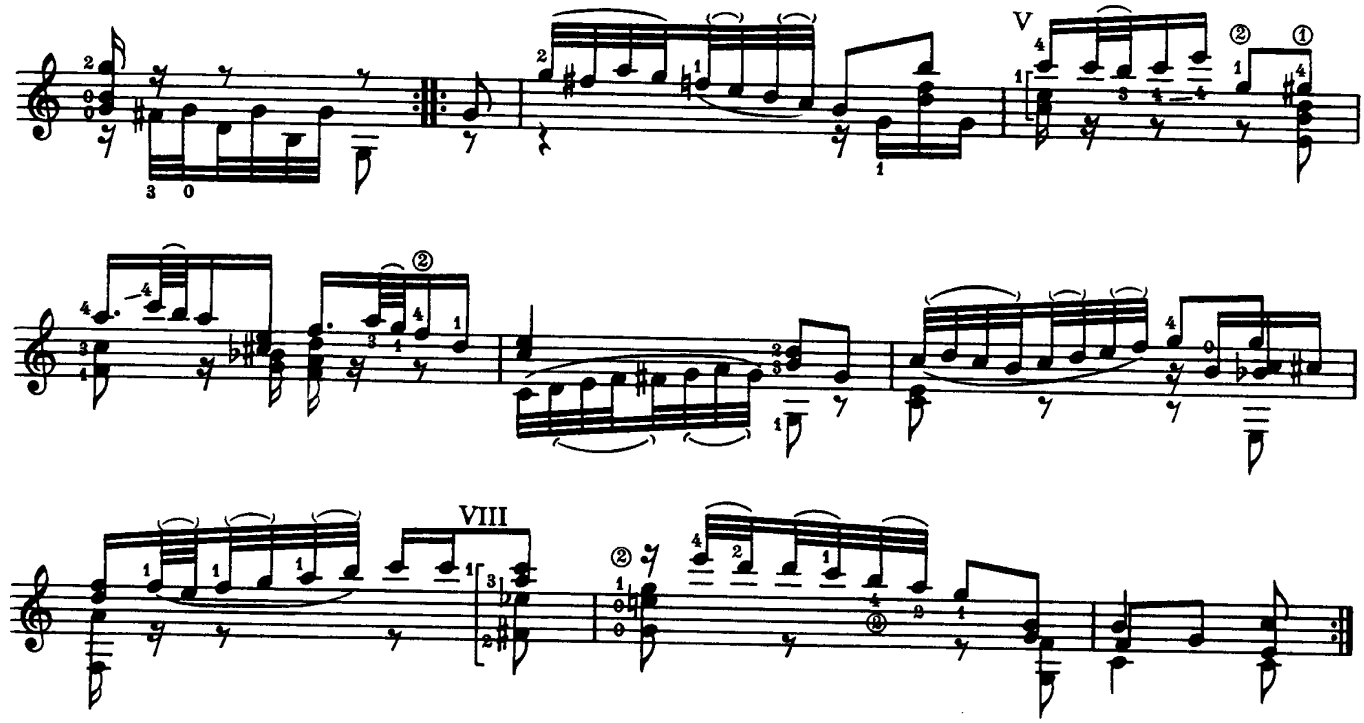

Var. II
Var. III
dolce



Var. IV




Var. V
étouffez
Var. VI
VII
V



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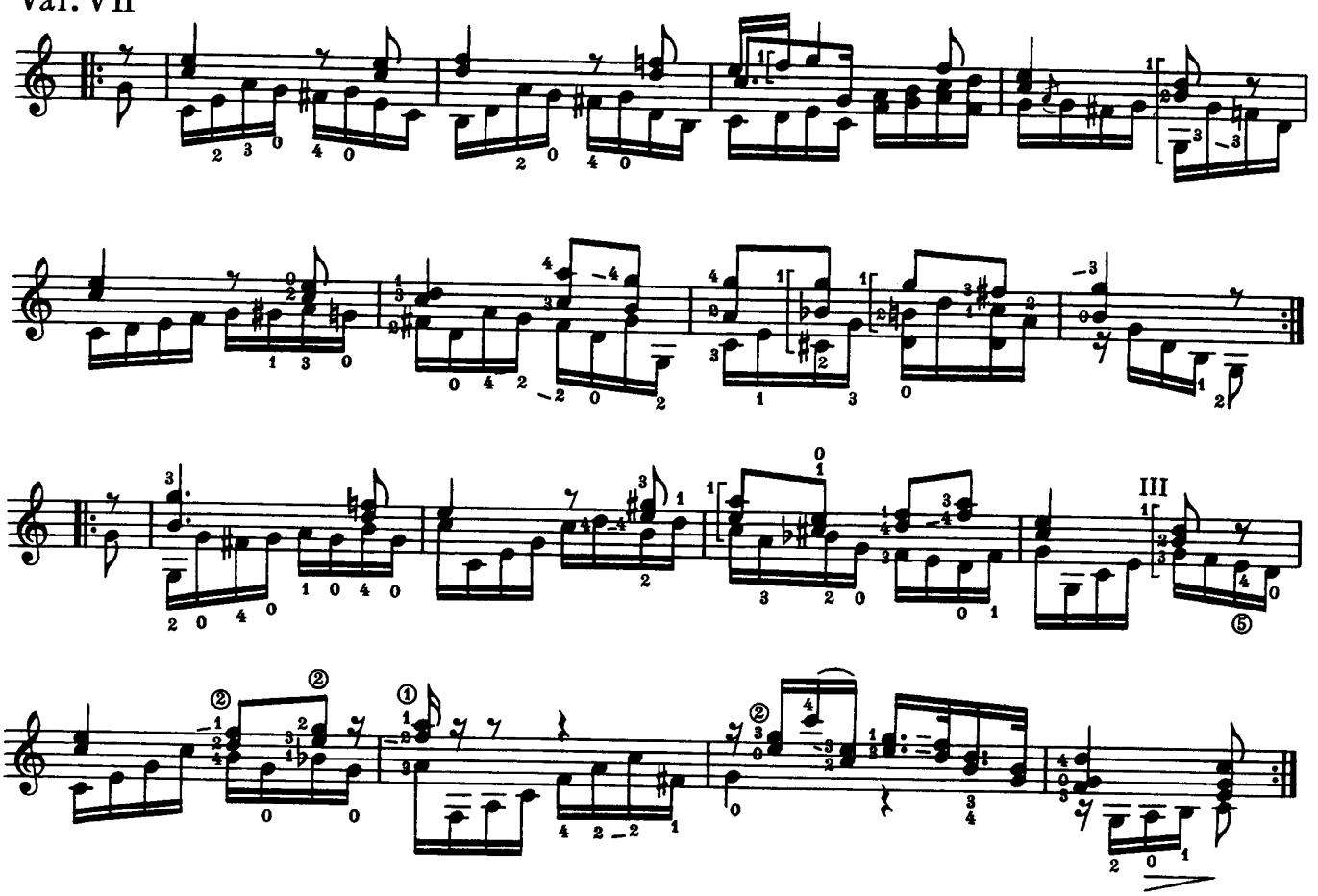
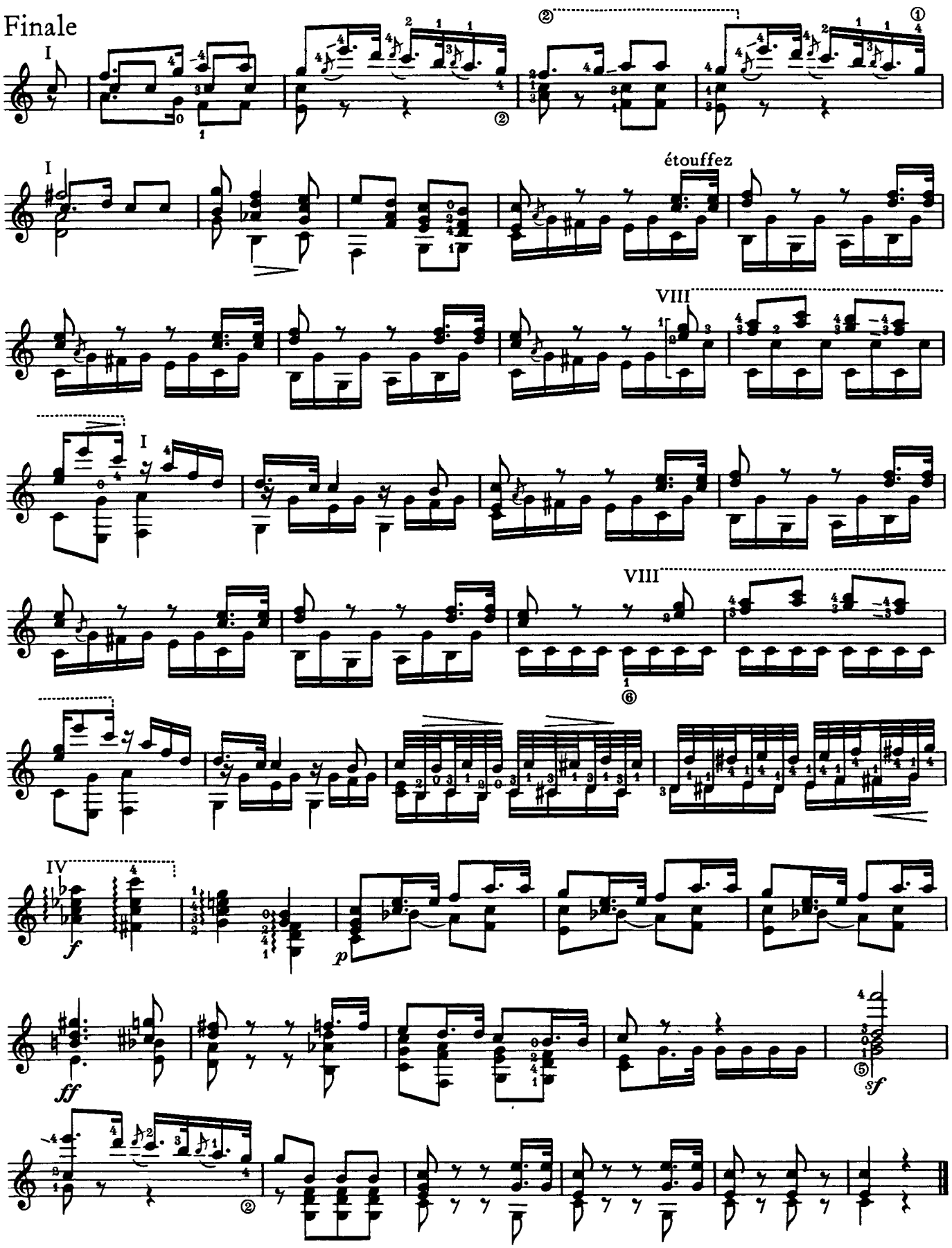
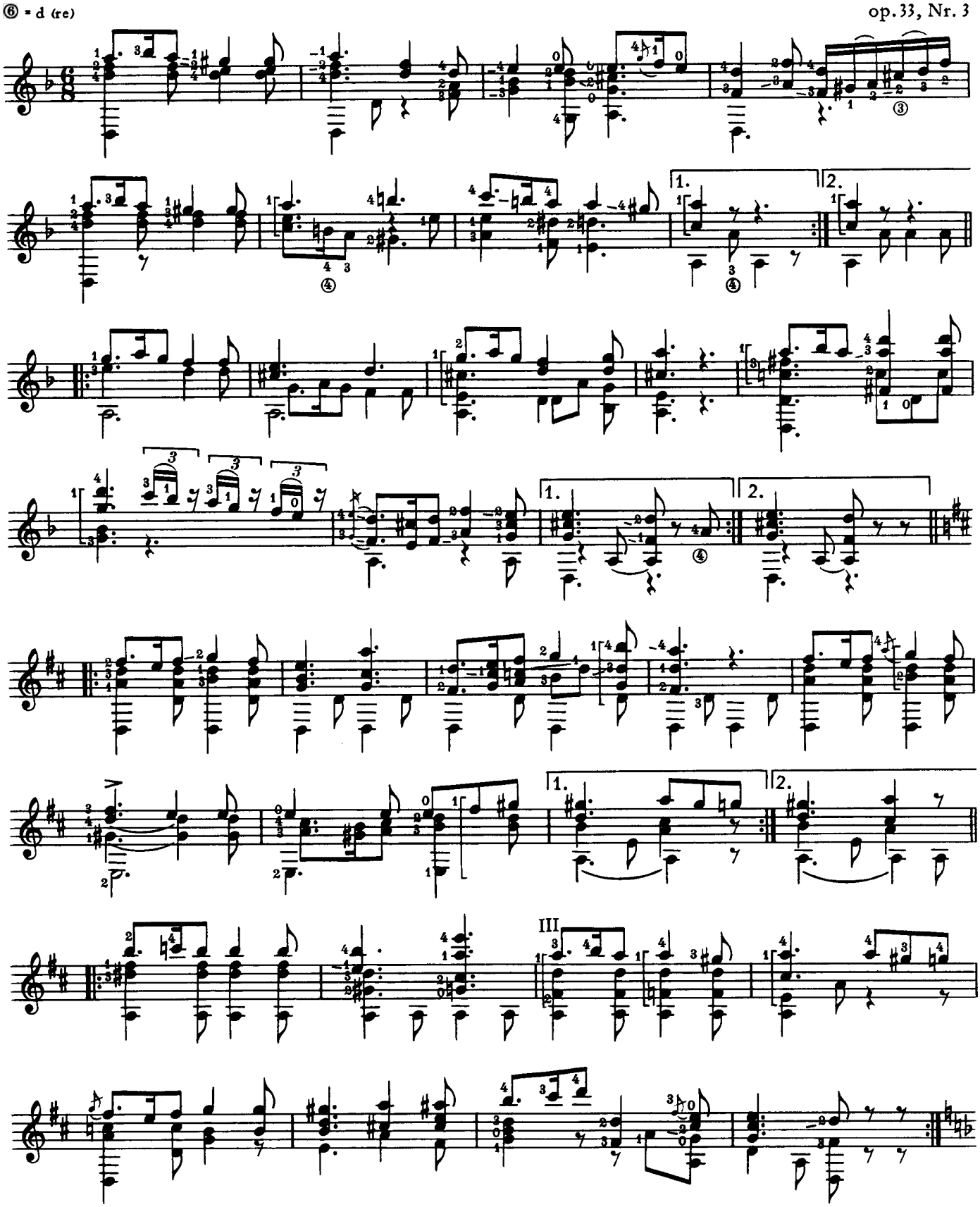
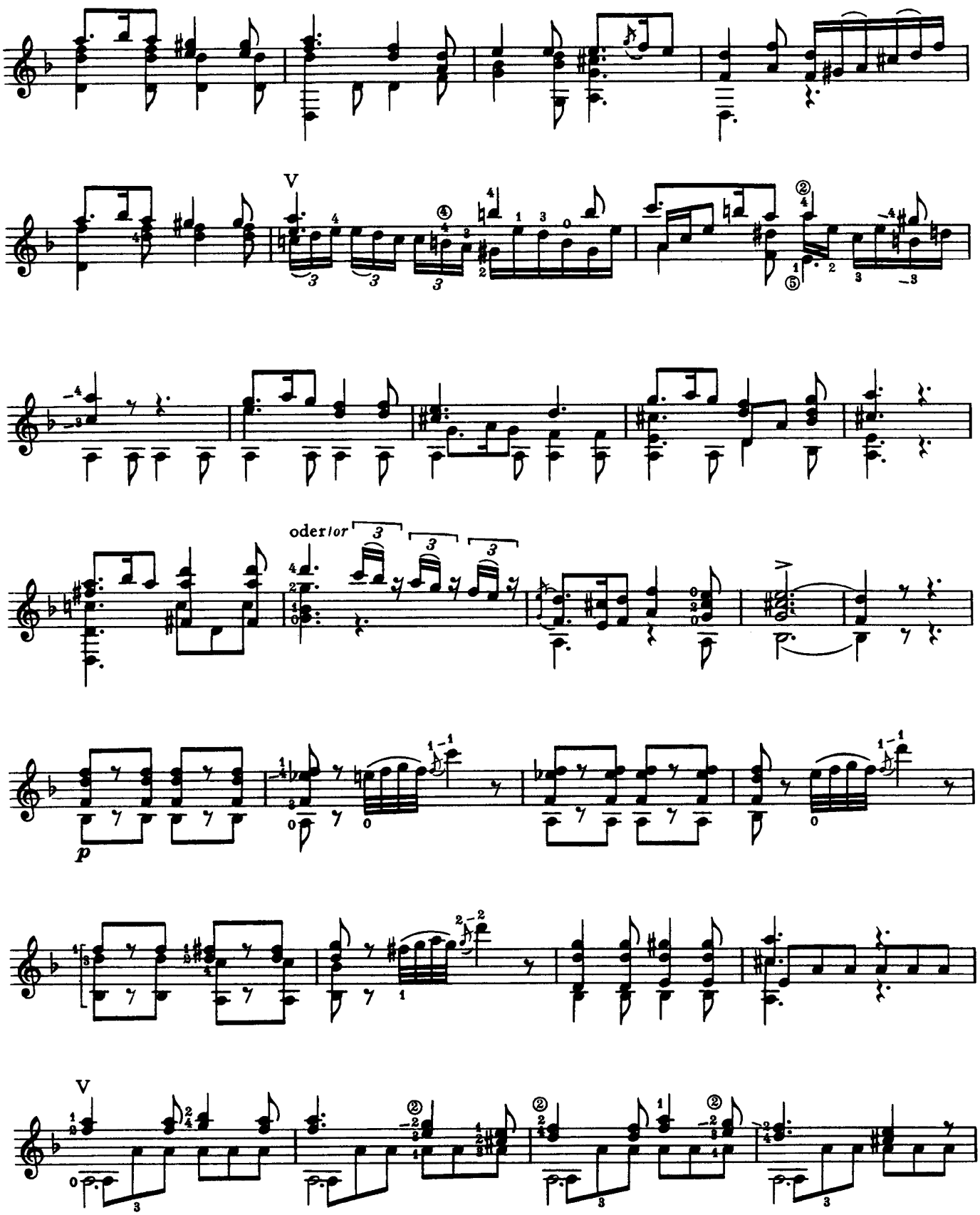



Finale
étouffez
VIII
VIII
IV

Sicilienne

Fernando Sor
op. 33, Nr. 3

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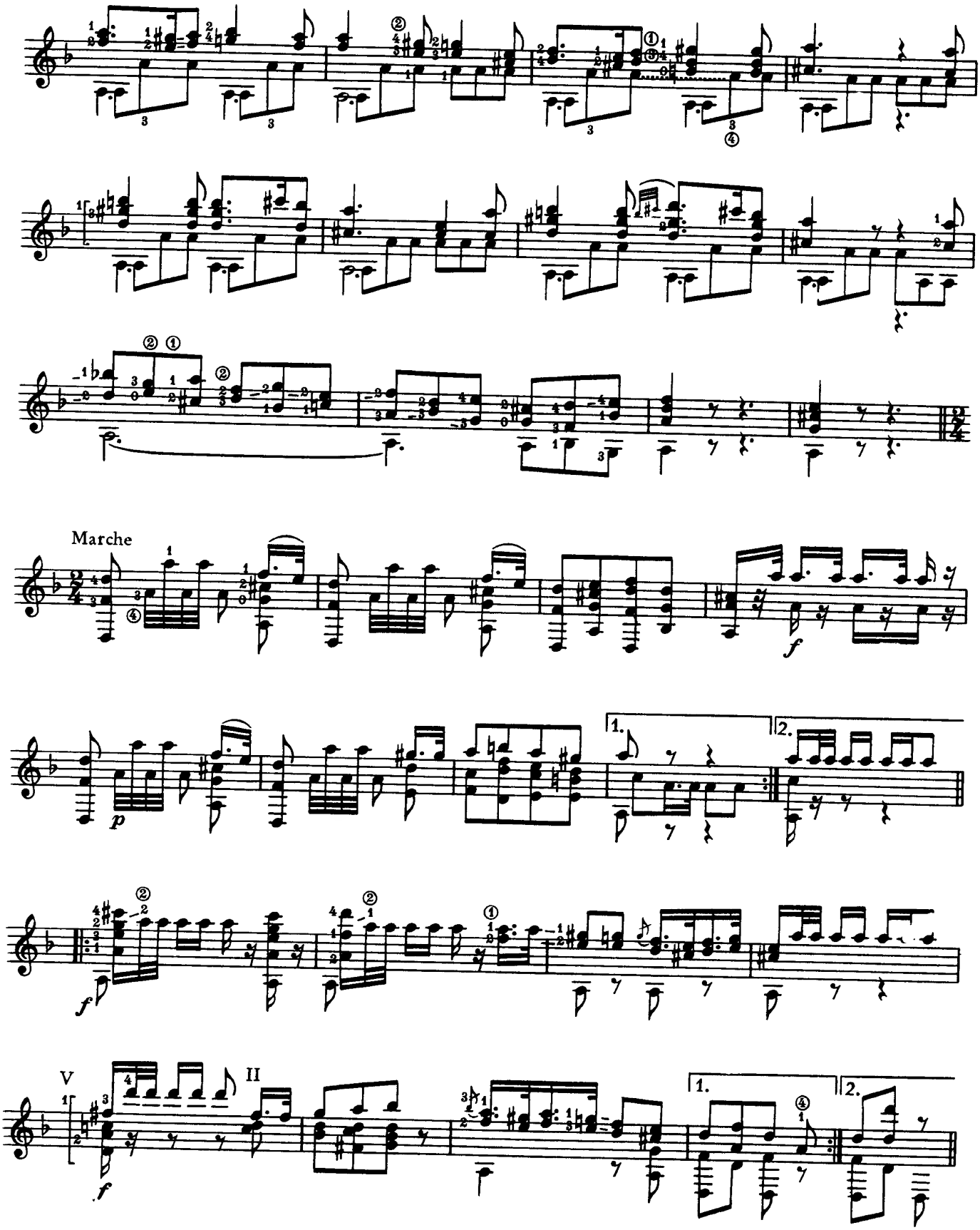
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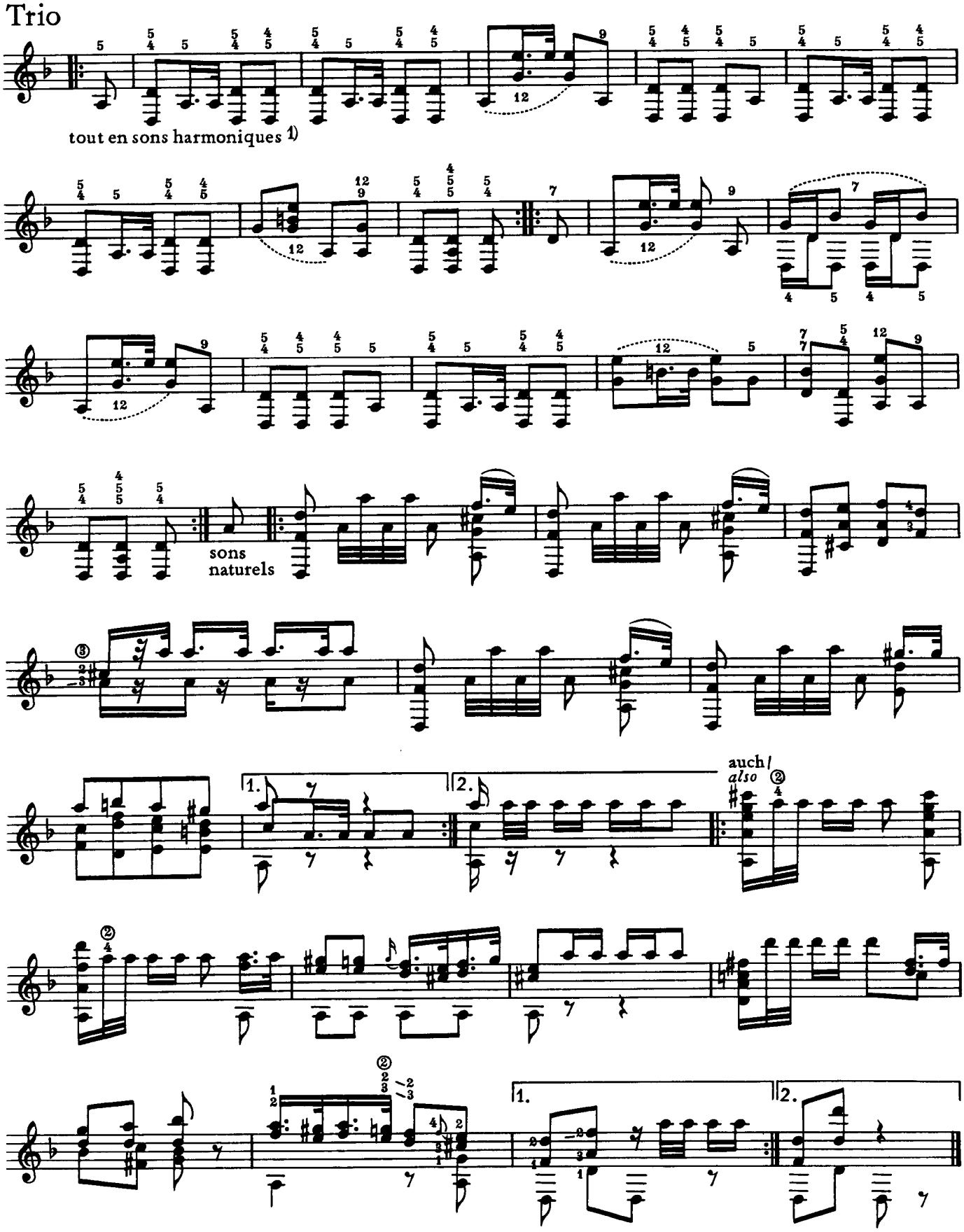
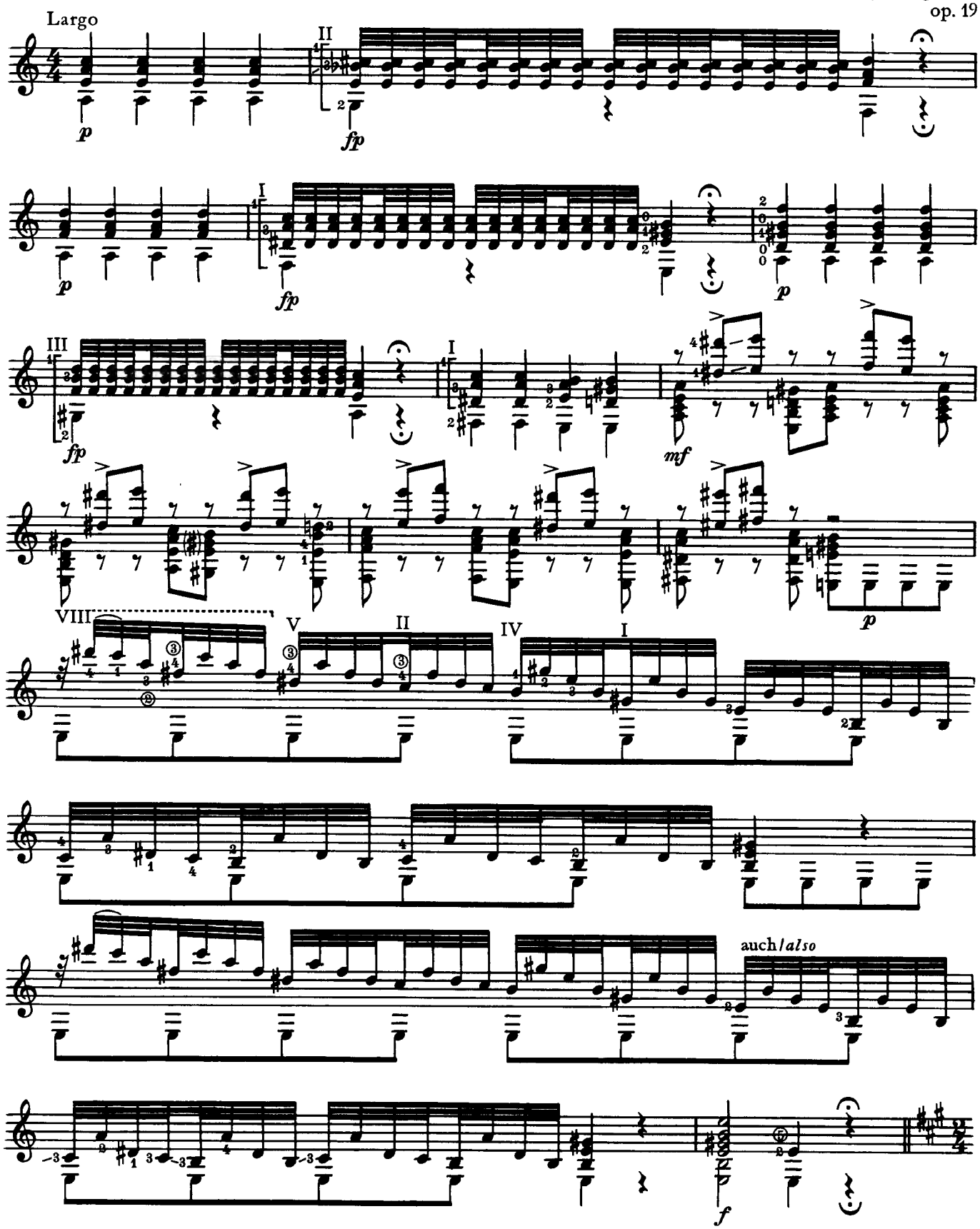
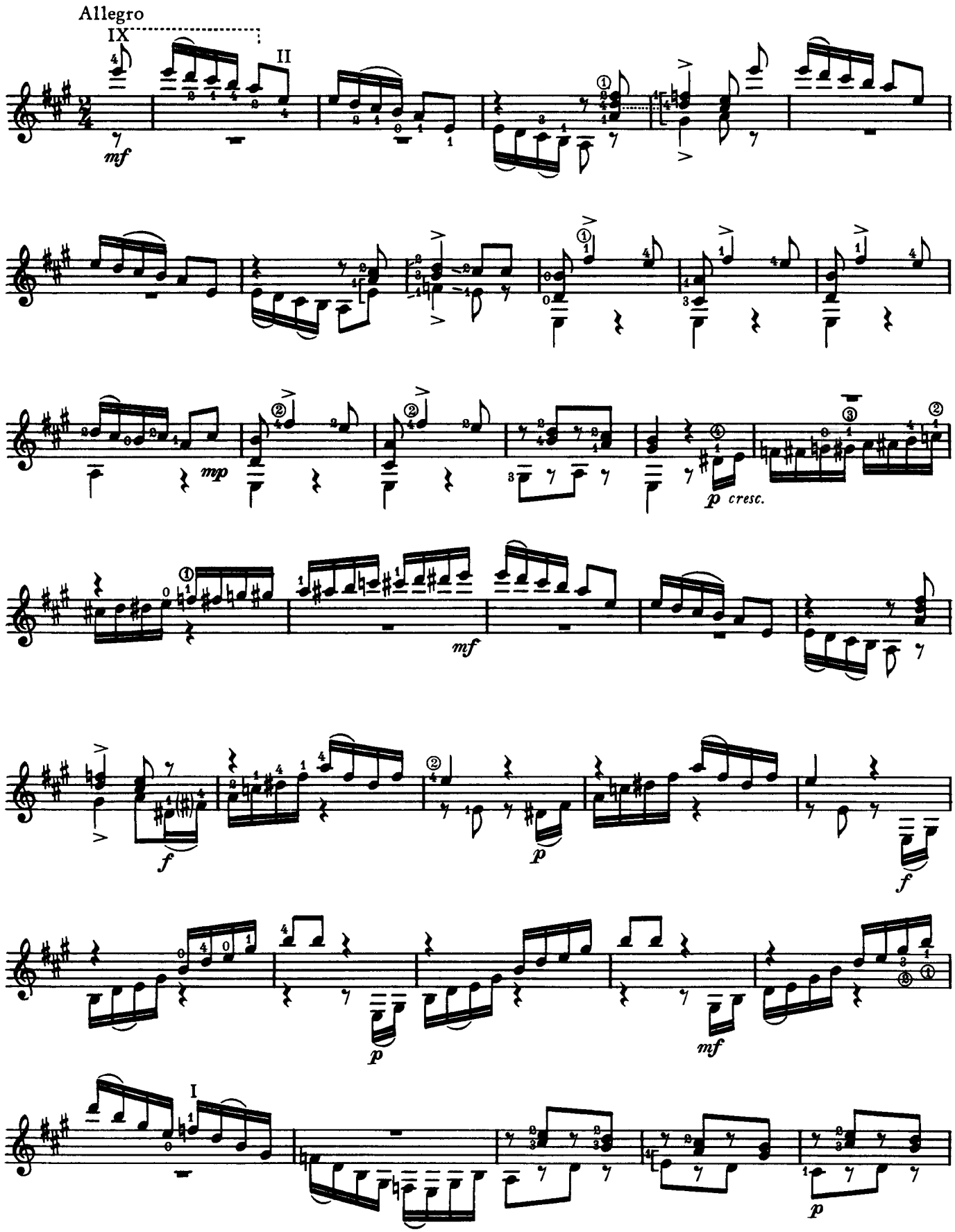


1) Sor notiert für die Flageolettöne Saite und Bund / *Sor notes string and fret for the harmonics*

Fantasie

Luigi Legnani
op. 19




Allegro
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p cresc.
mf
f
p
f
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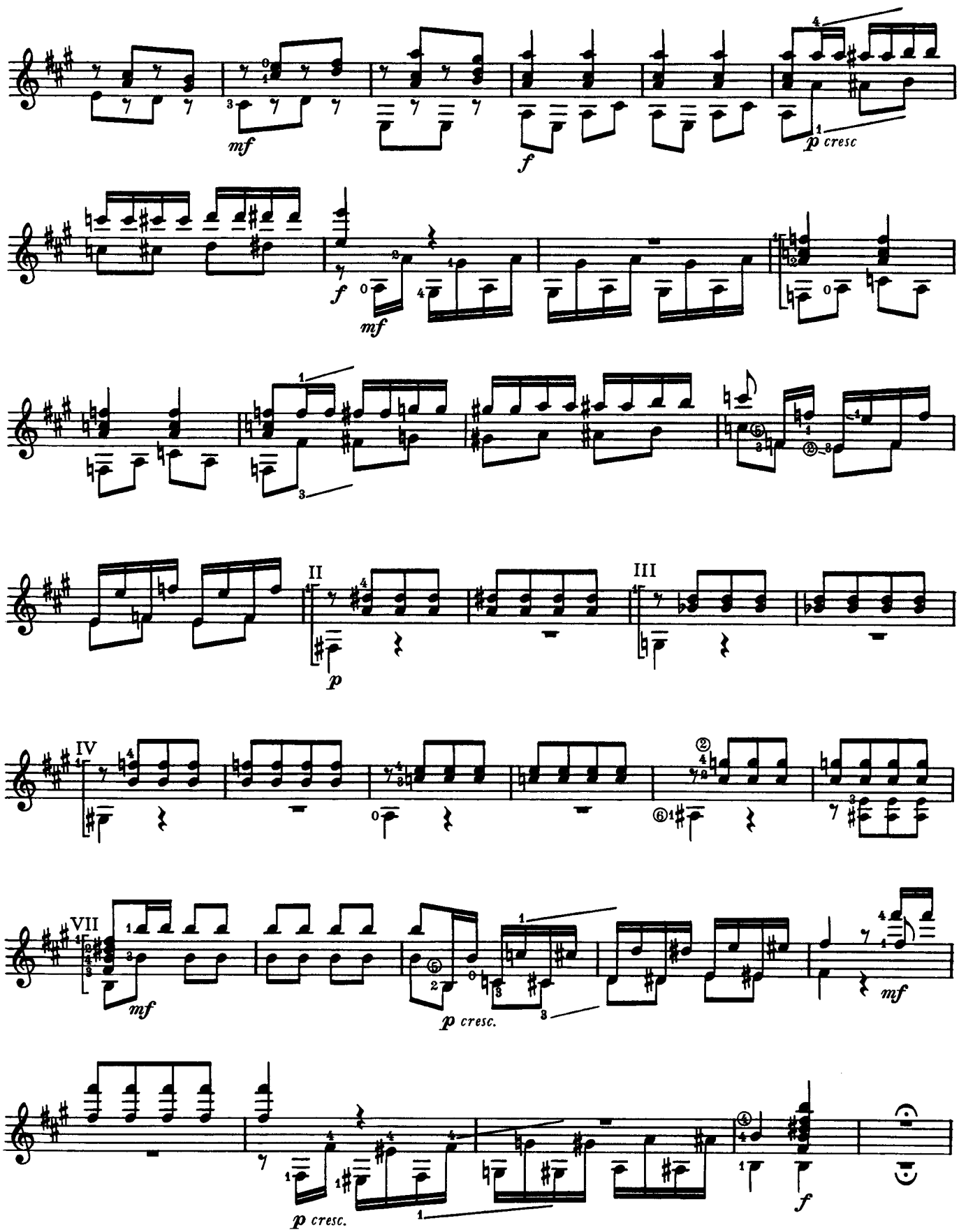
mf
I
p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p cresc
f
mf
II
p
III
IV
VII
mf
p cresc.
mf
p cresc.
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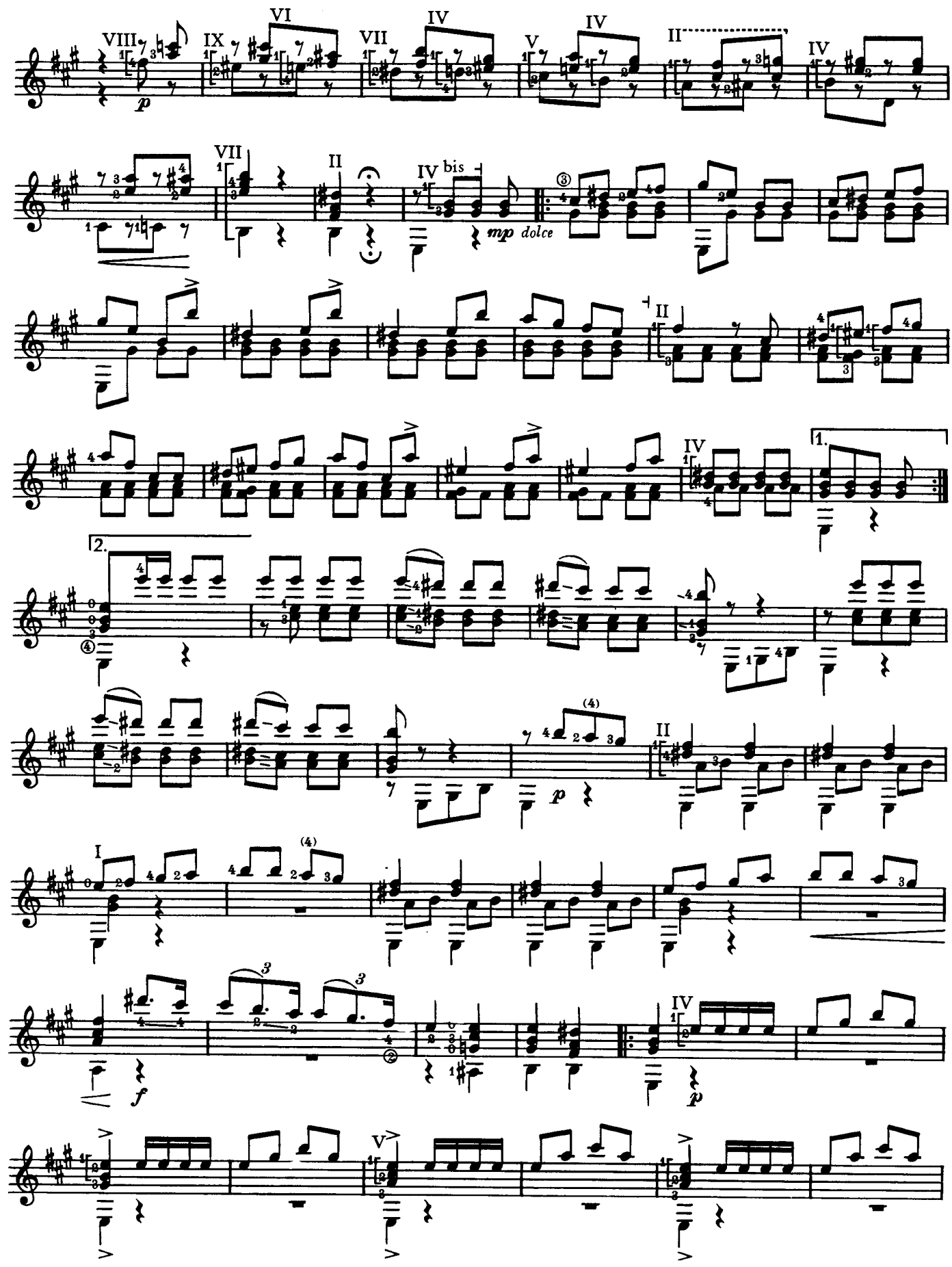
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VI
VII
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IV
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VII
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IV bis
mp dolce
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IV
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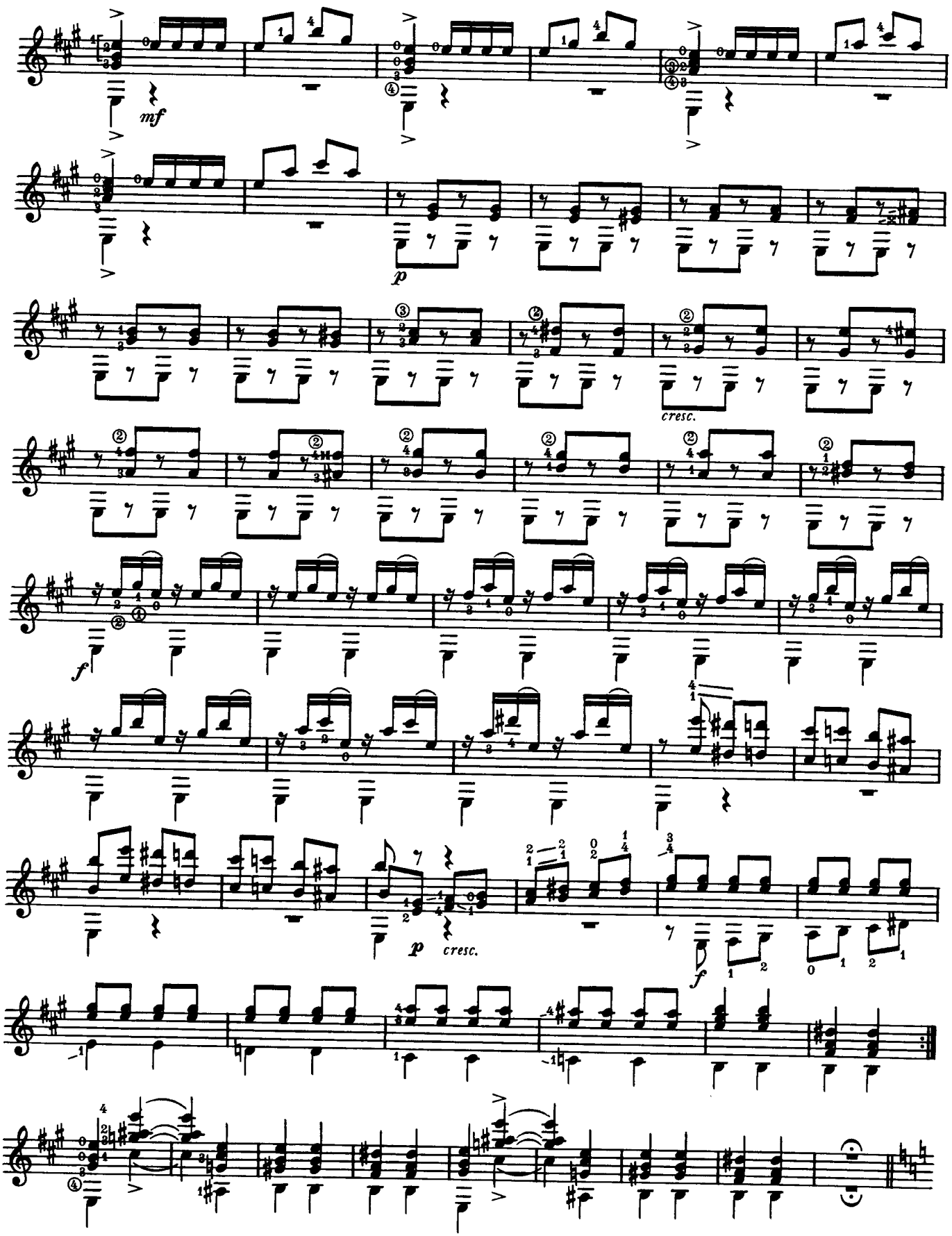
II
I
(4)
f
IV
p
V


mf
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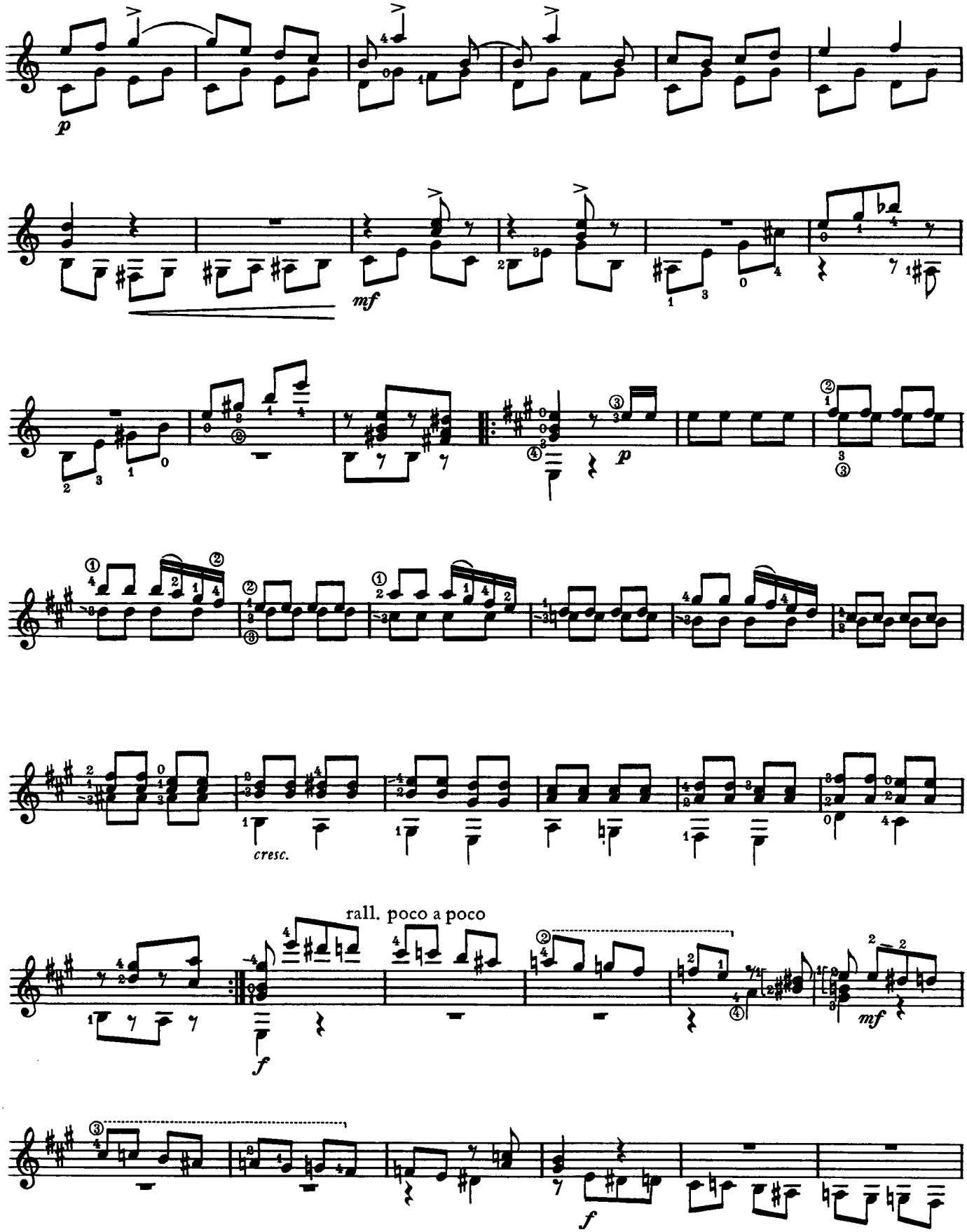
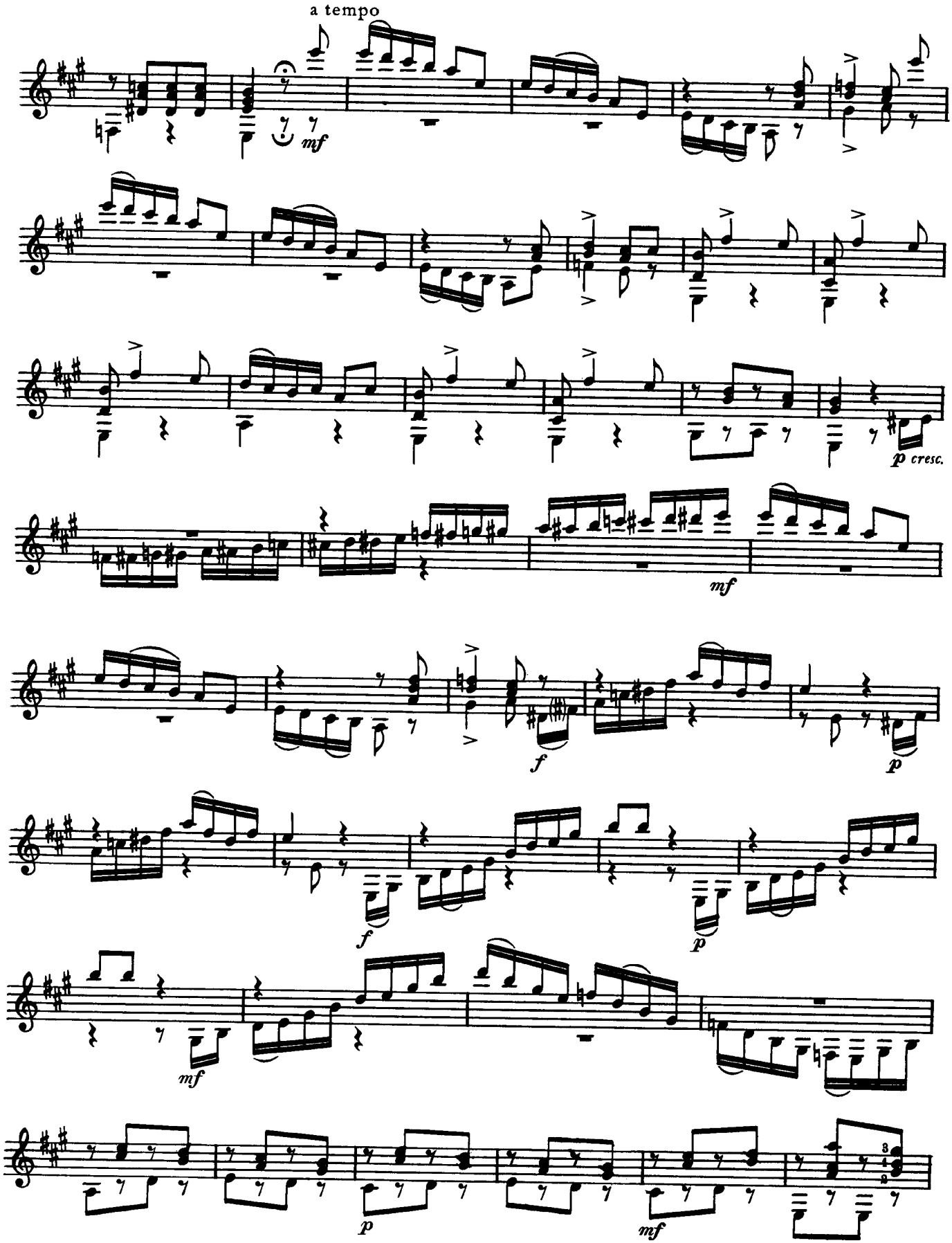
cresc.
f
p
cresc.
f


p
mf
p
cresc.
rall. poco a poco
f
mf
f


a tempo
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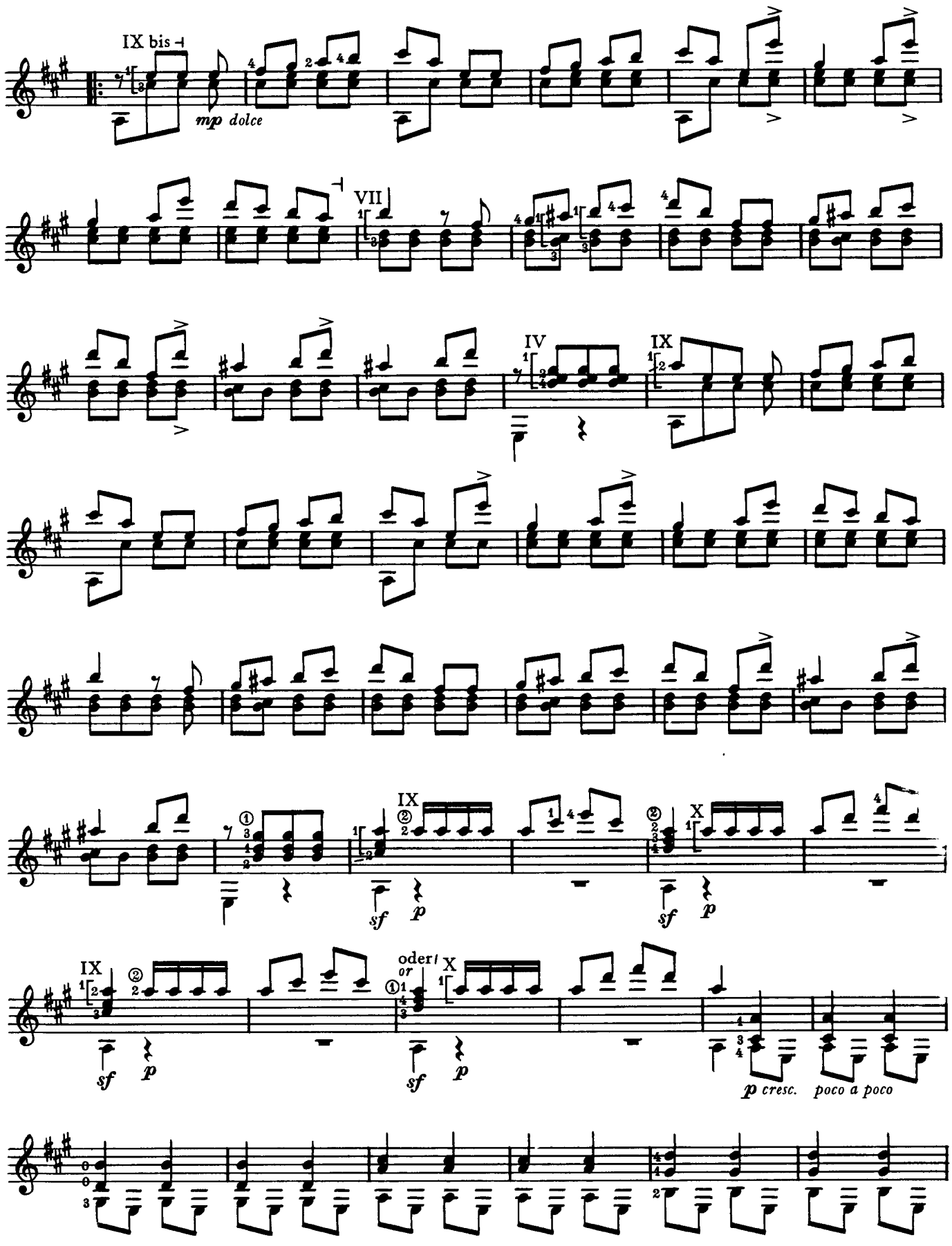
IX bis
mp dolce
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IV
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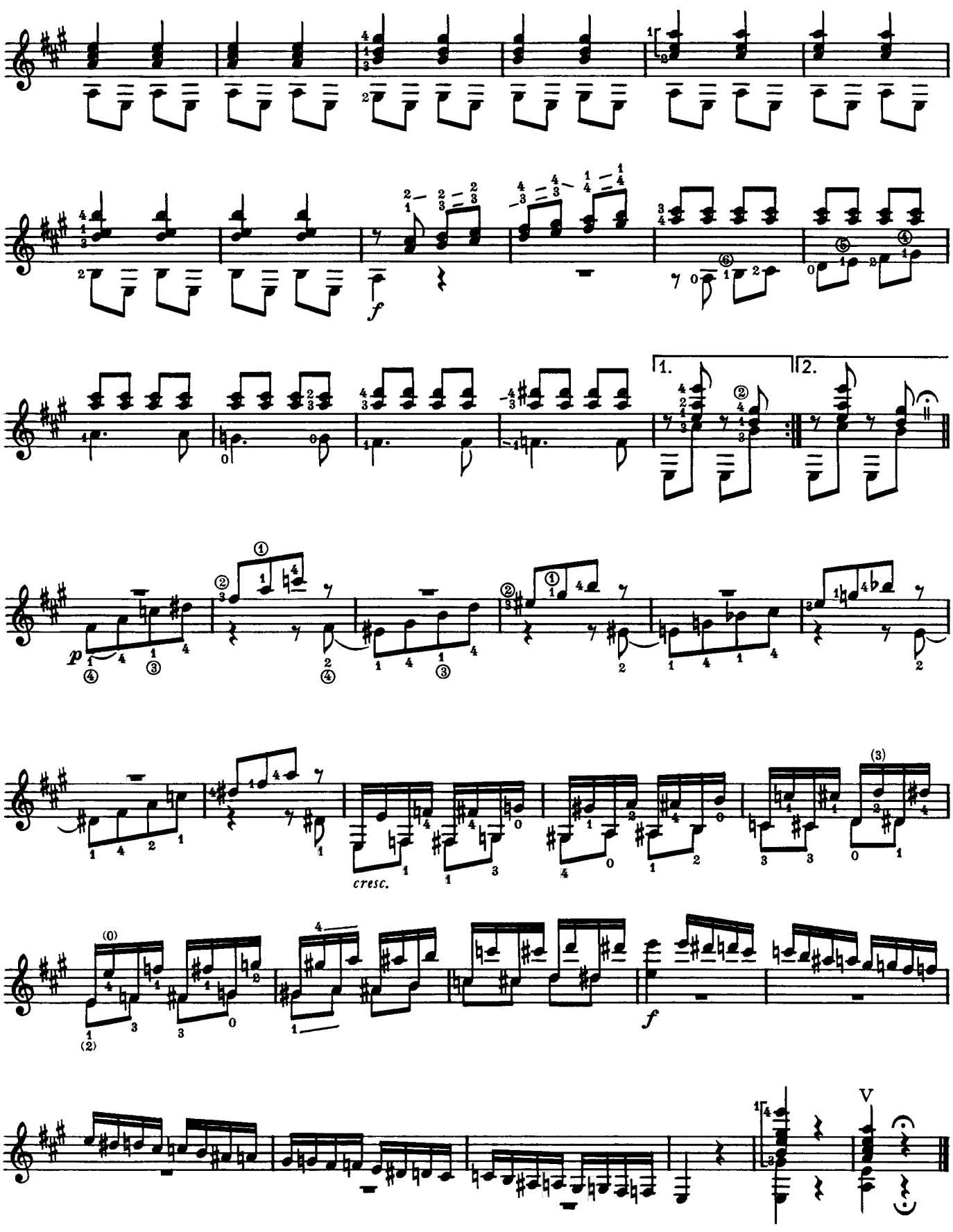
IX
oder/
or
X
sf
p
p cresc.
poco a poco


1.
2.
p
cresc.
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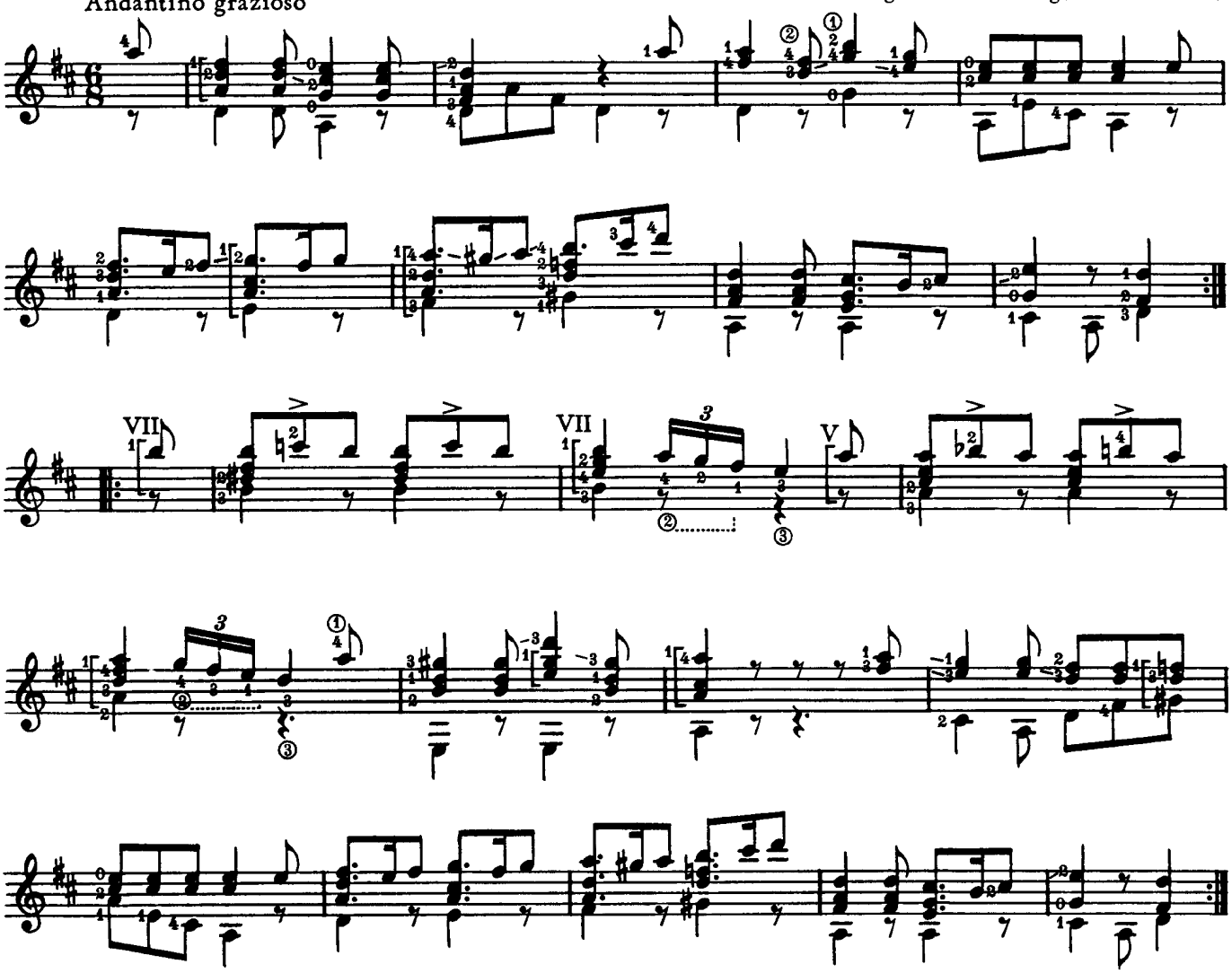
V

Thema con variazioni

Thema

Luigi Legnani
op. 16
(gekürzte Fassung / *concised version*)

Andantino grazioso



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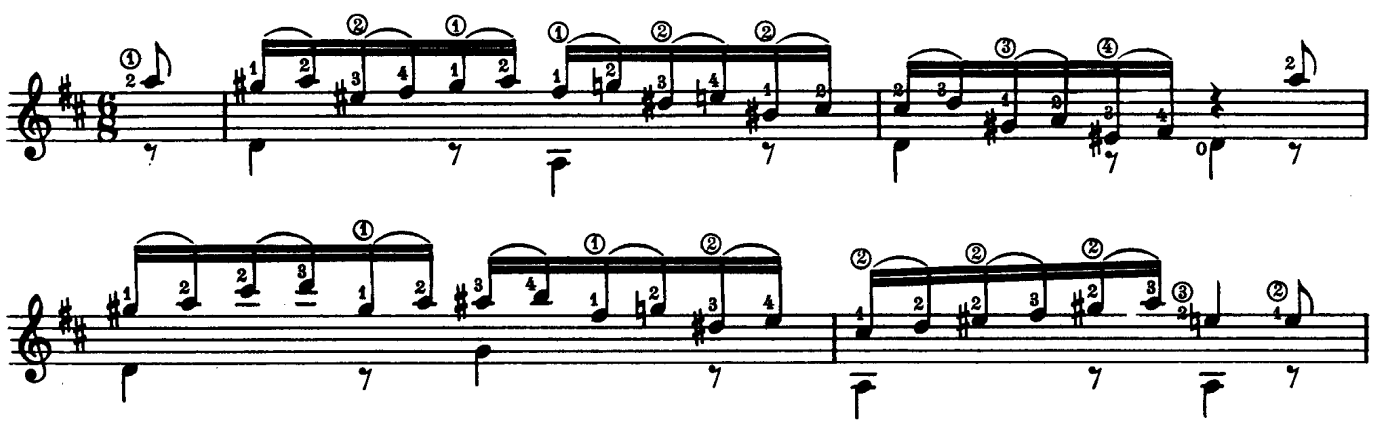

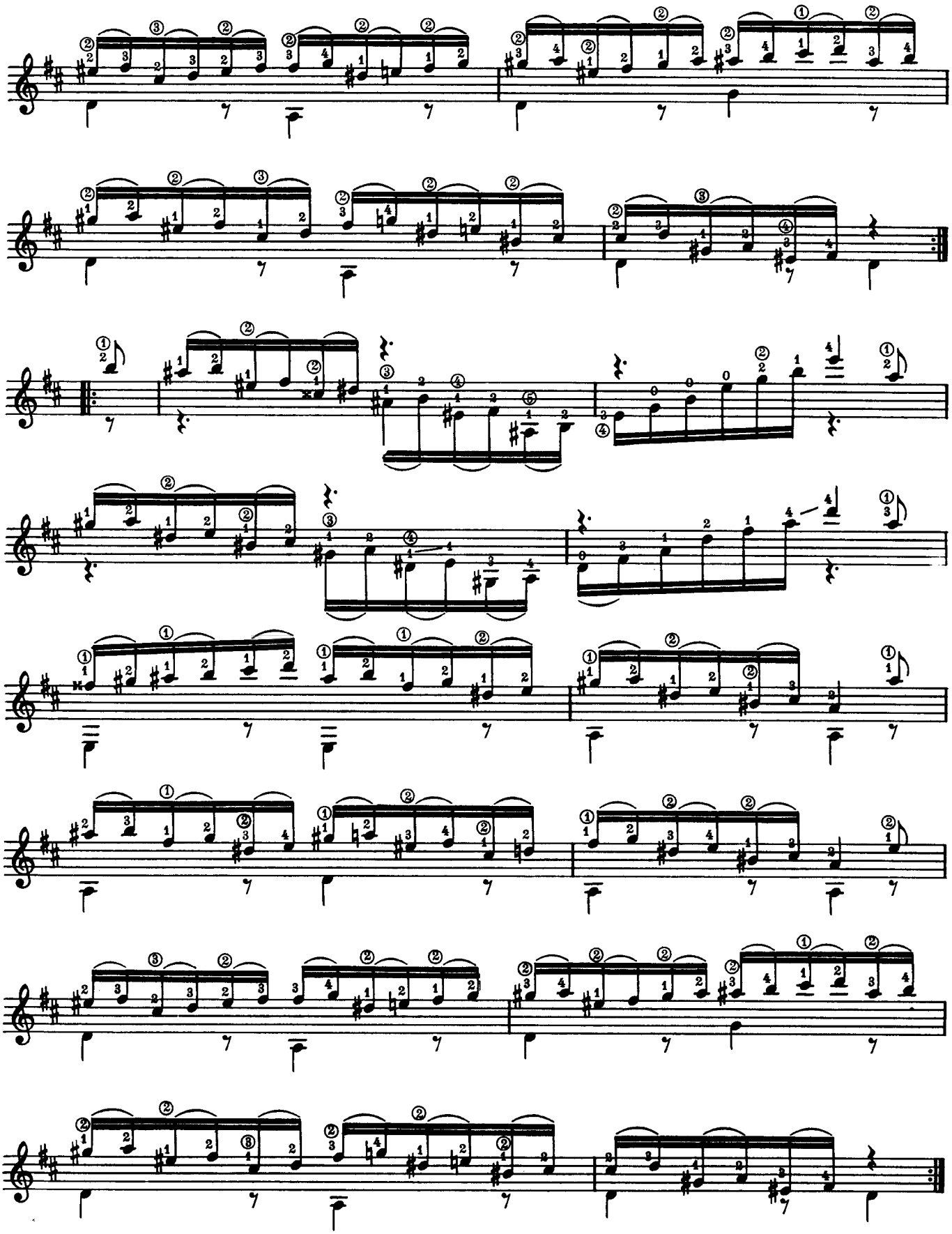

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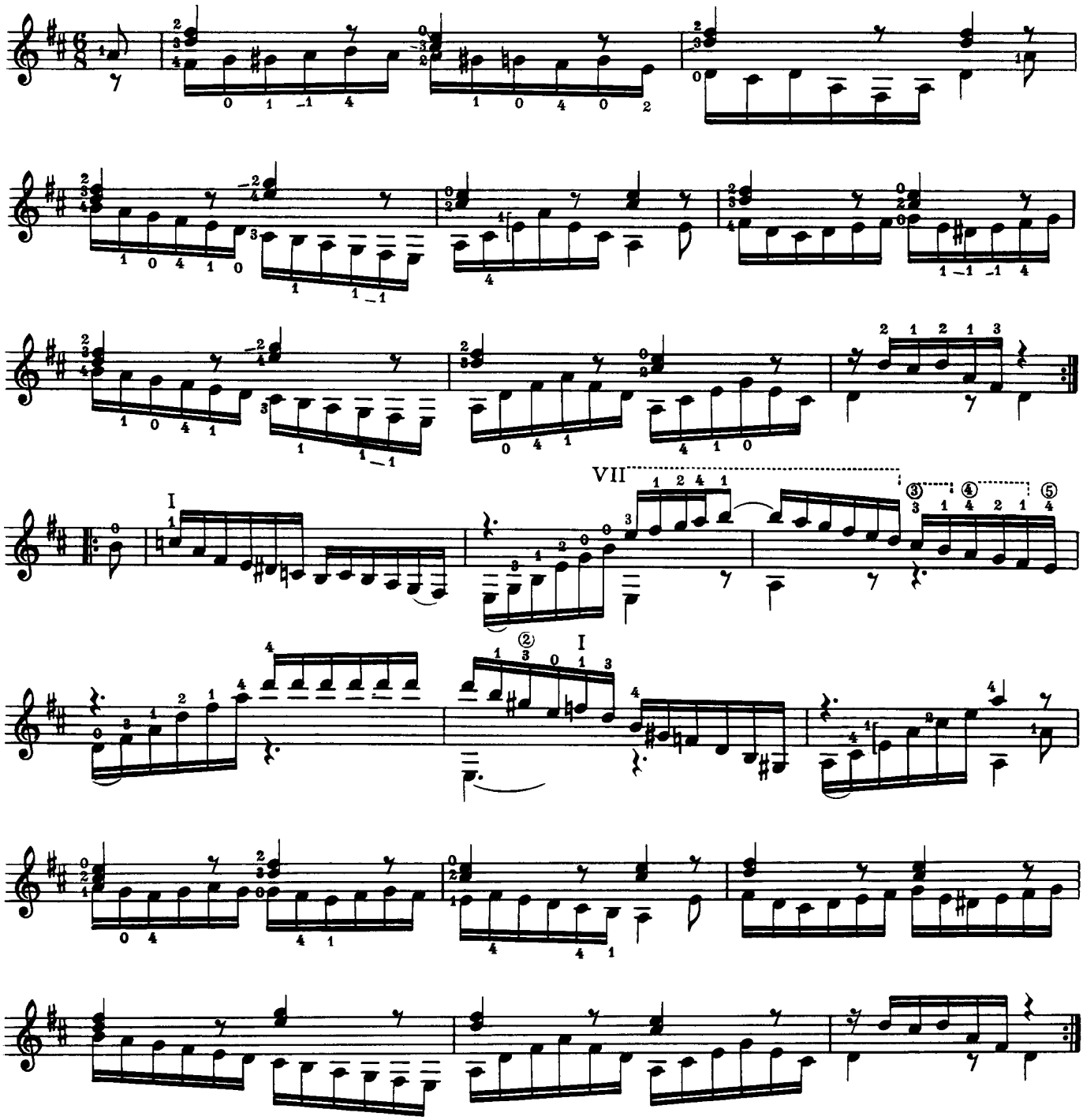

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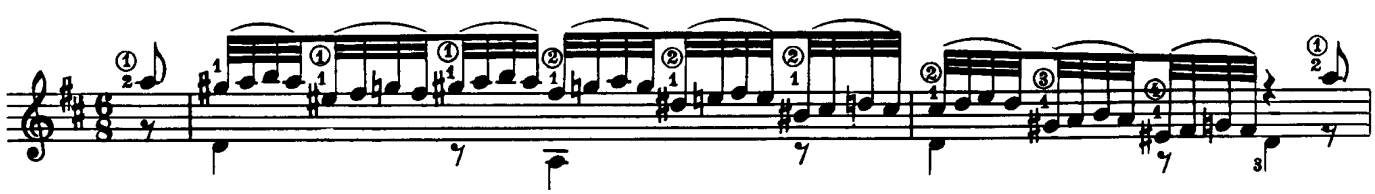

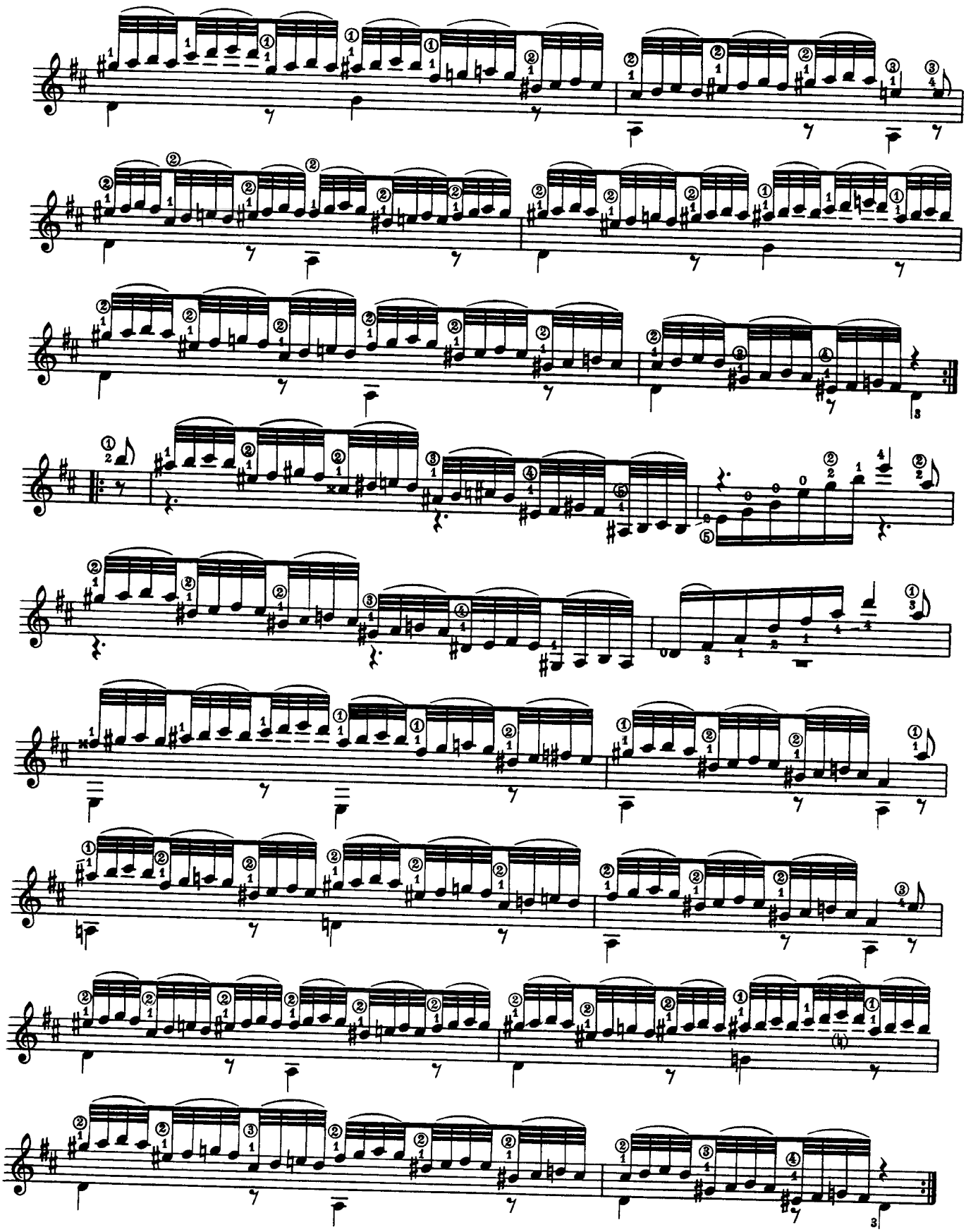

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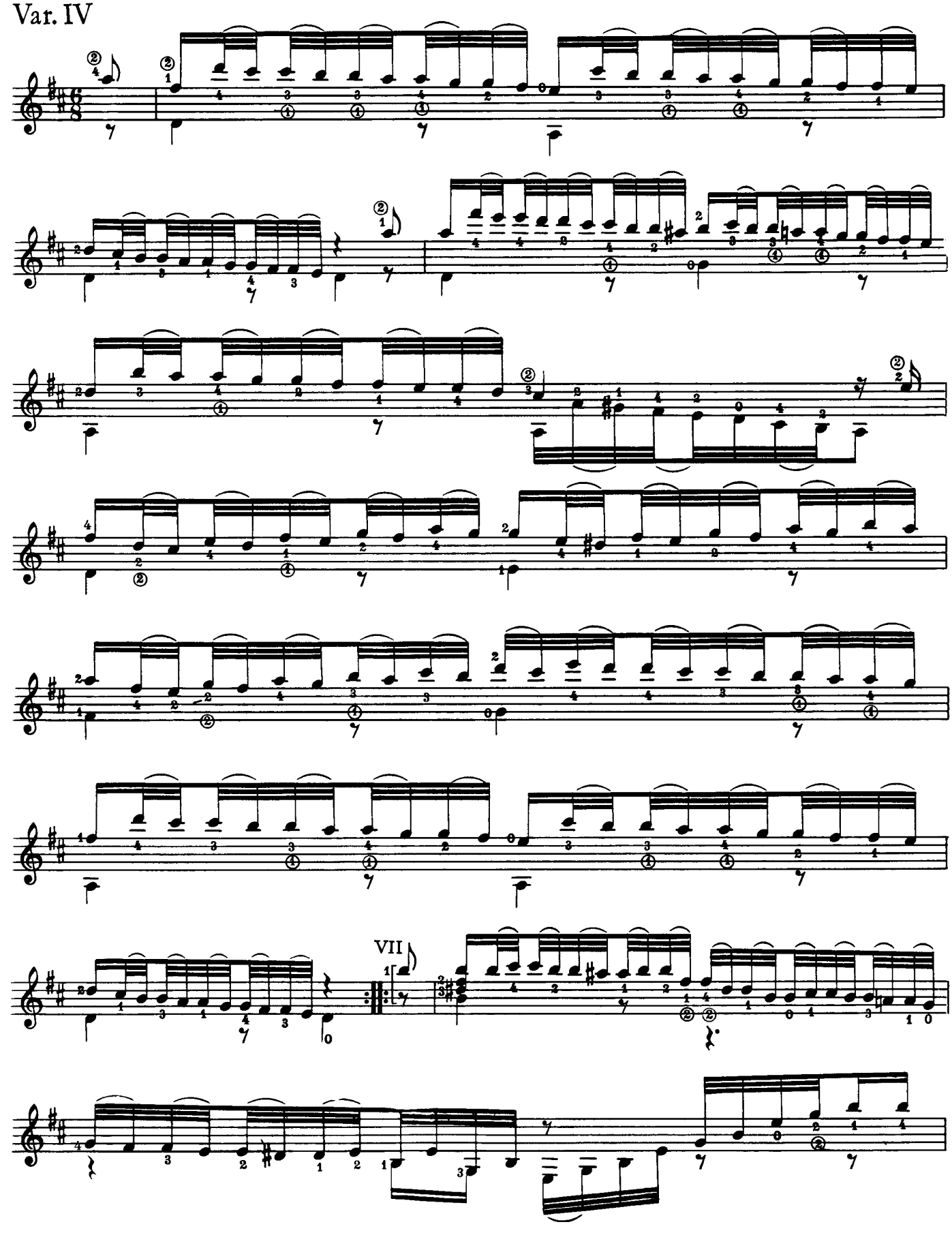
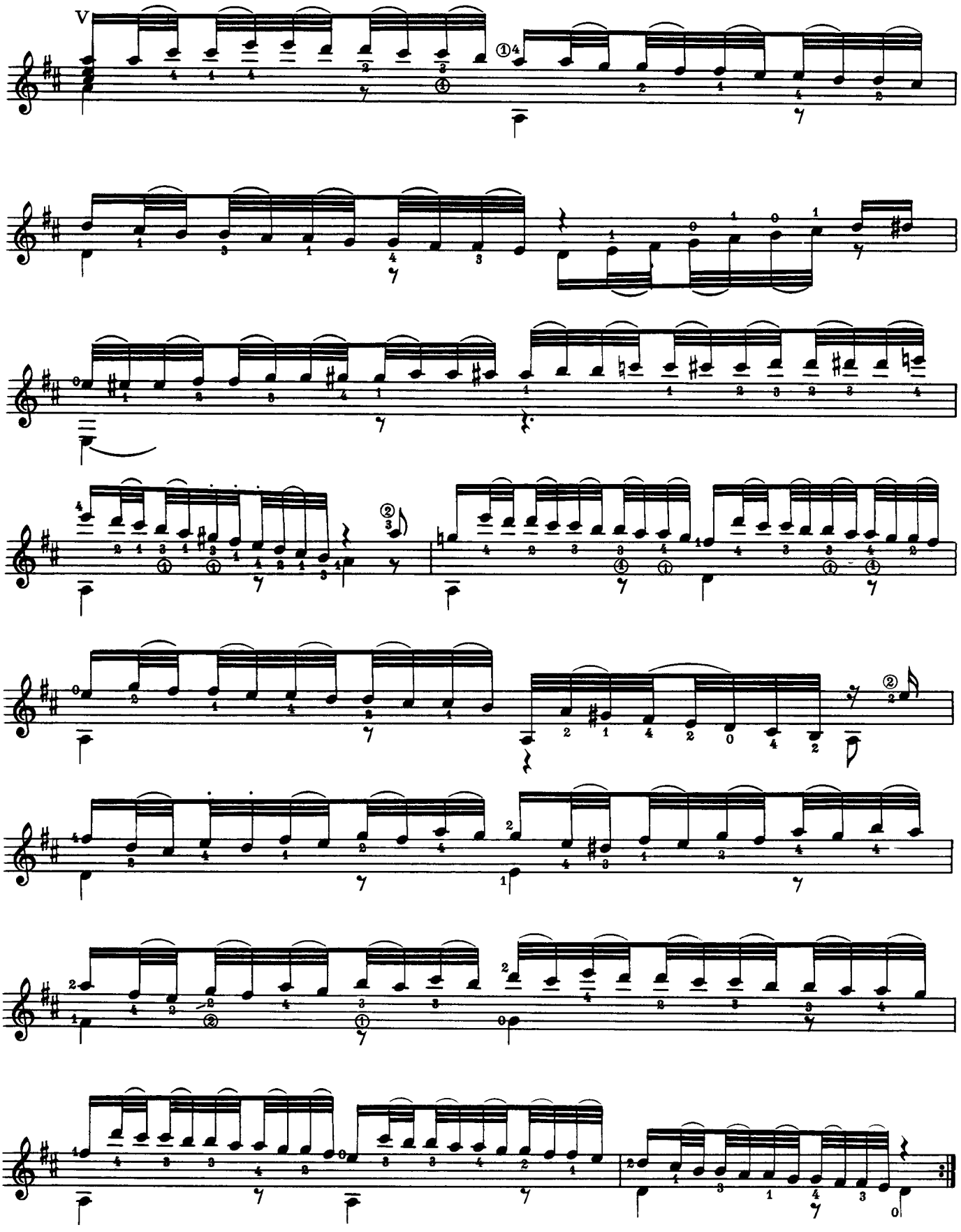
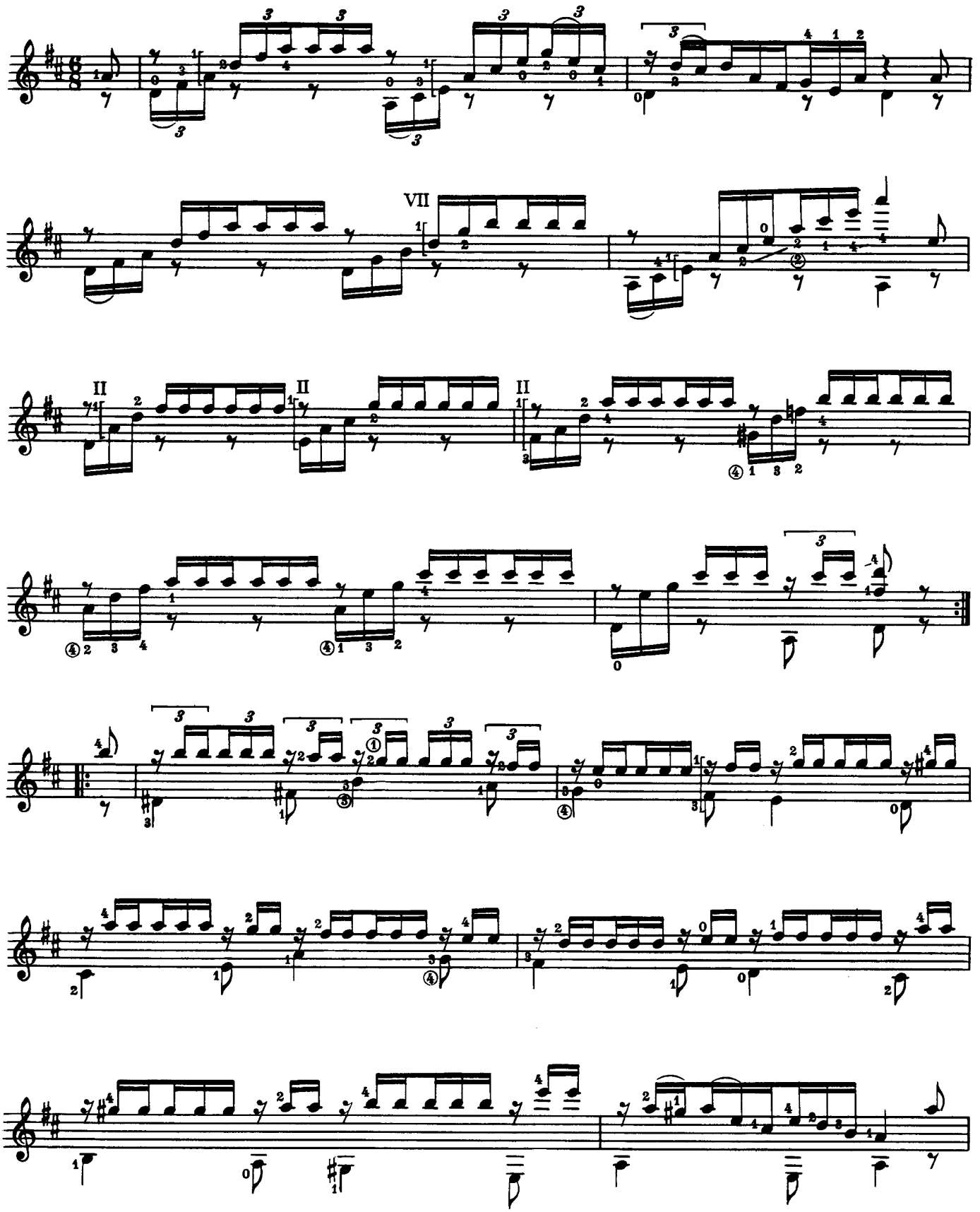
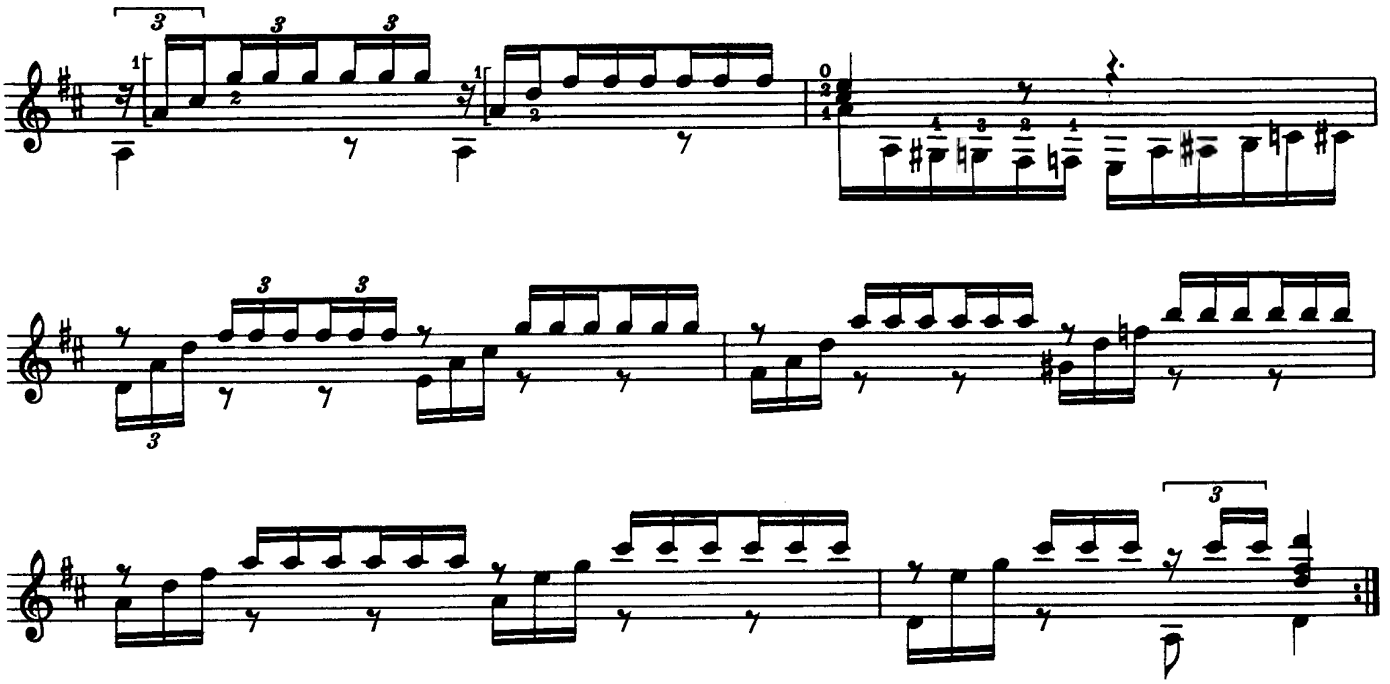



V

Var.V





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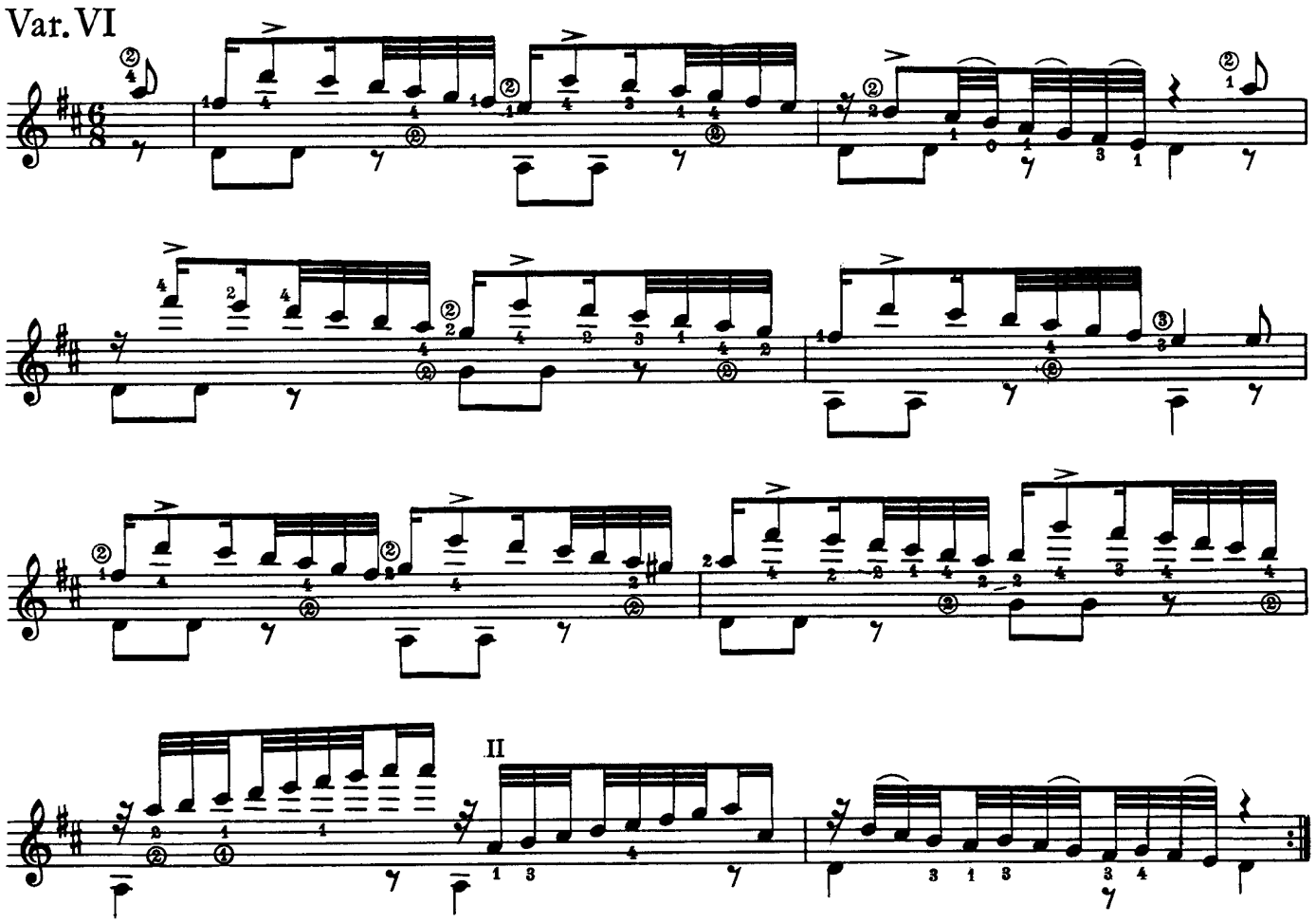

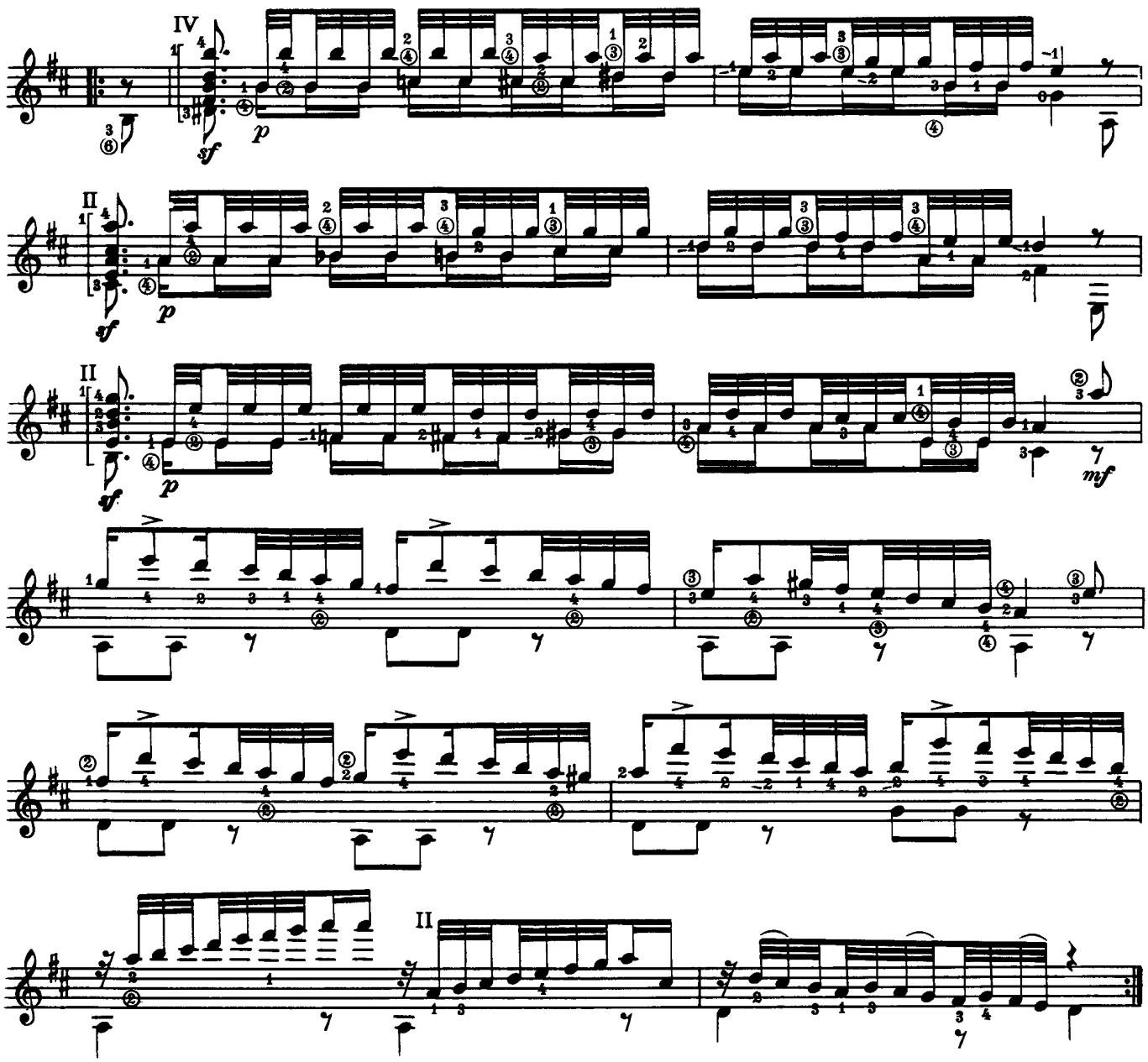

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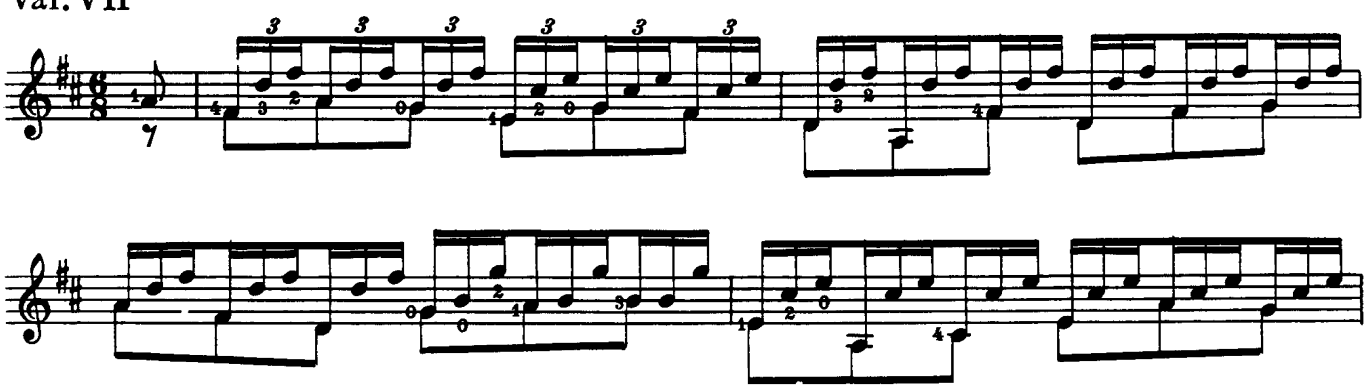

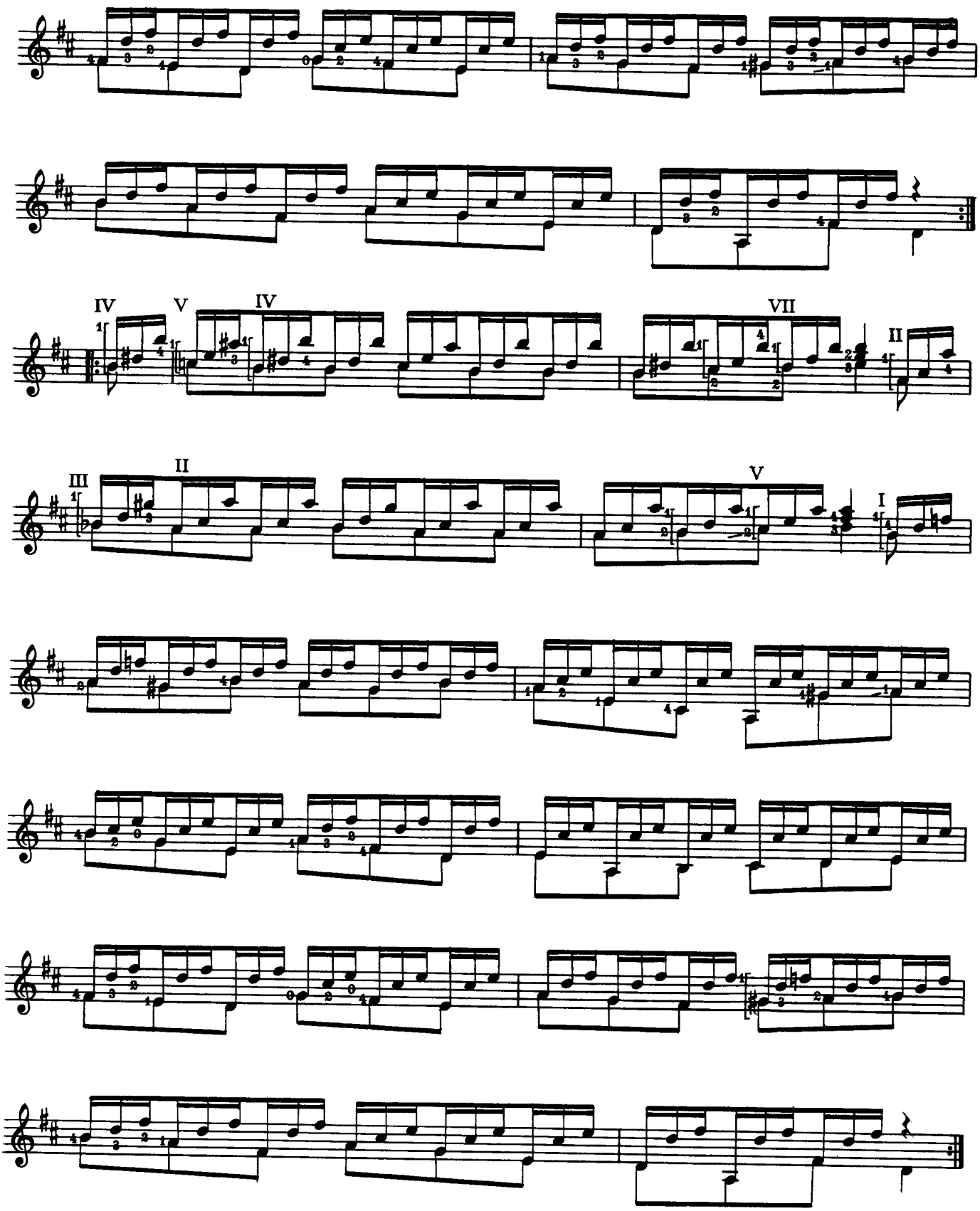
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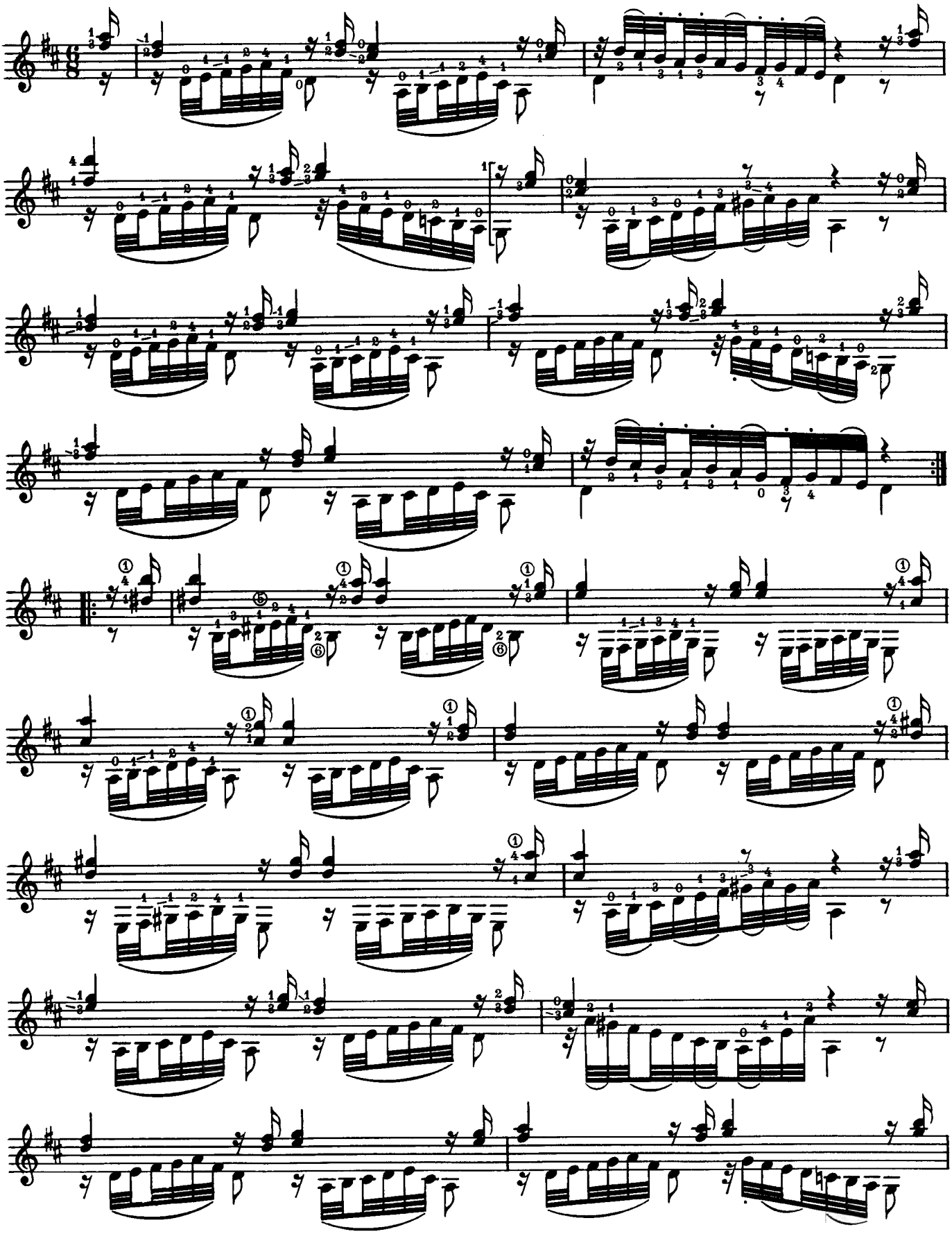
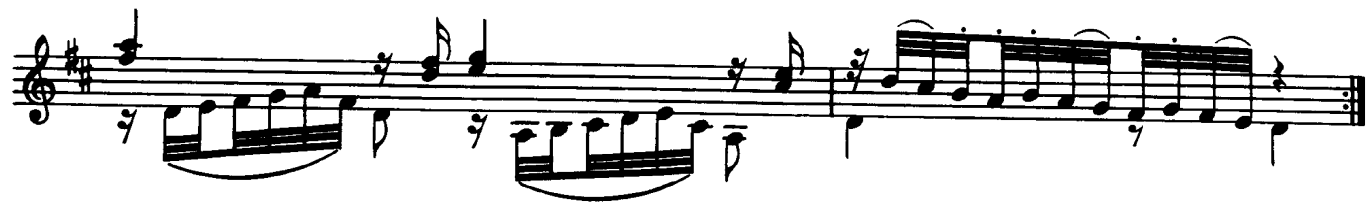
Var. VIII





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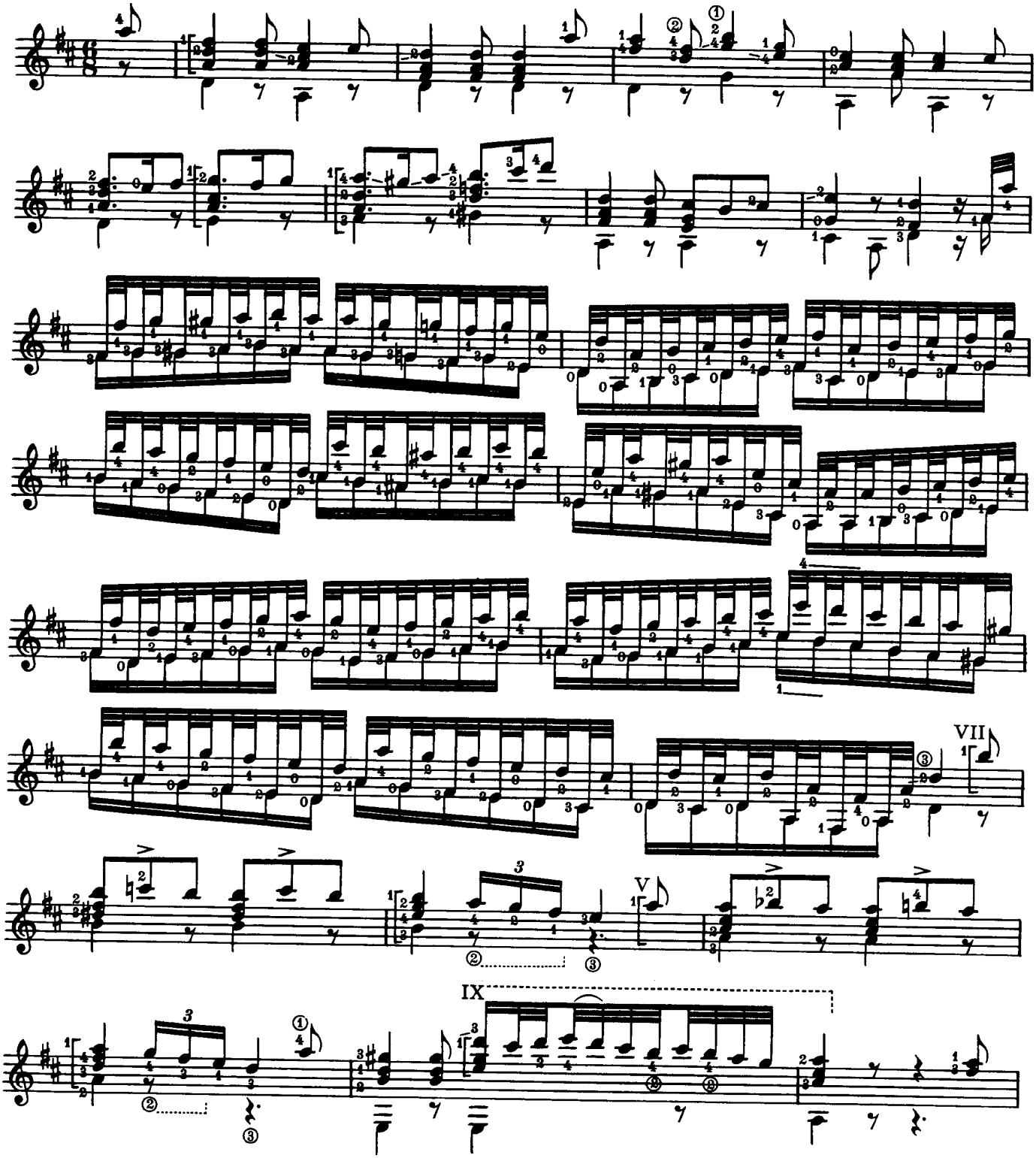
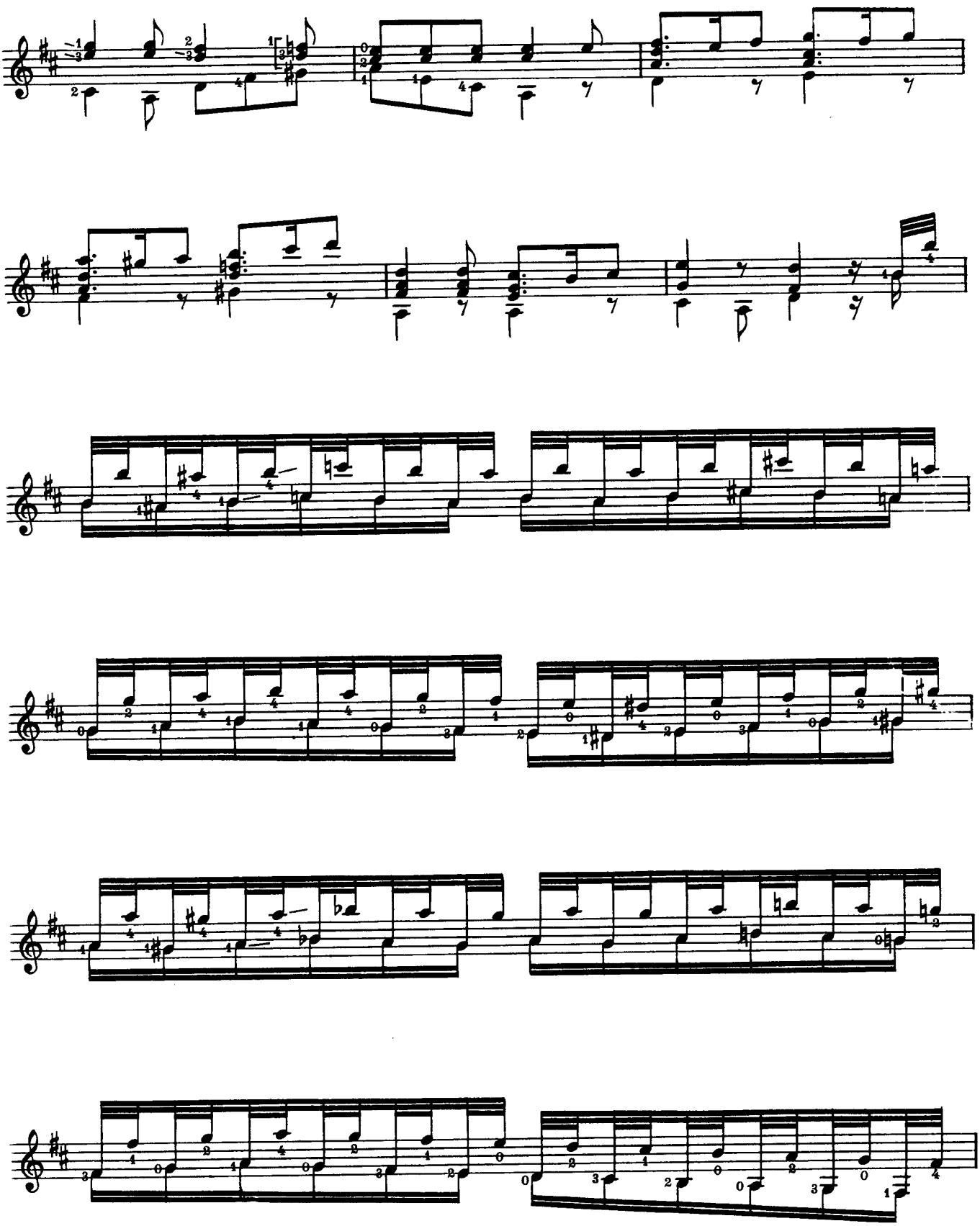
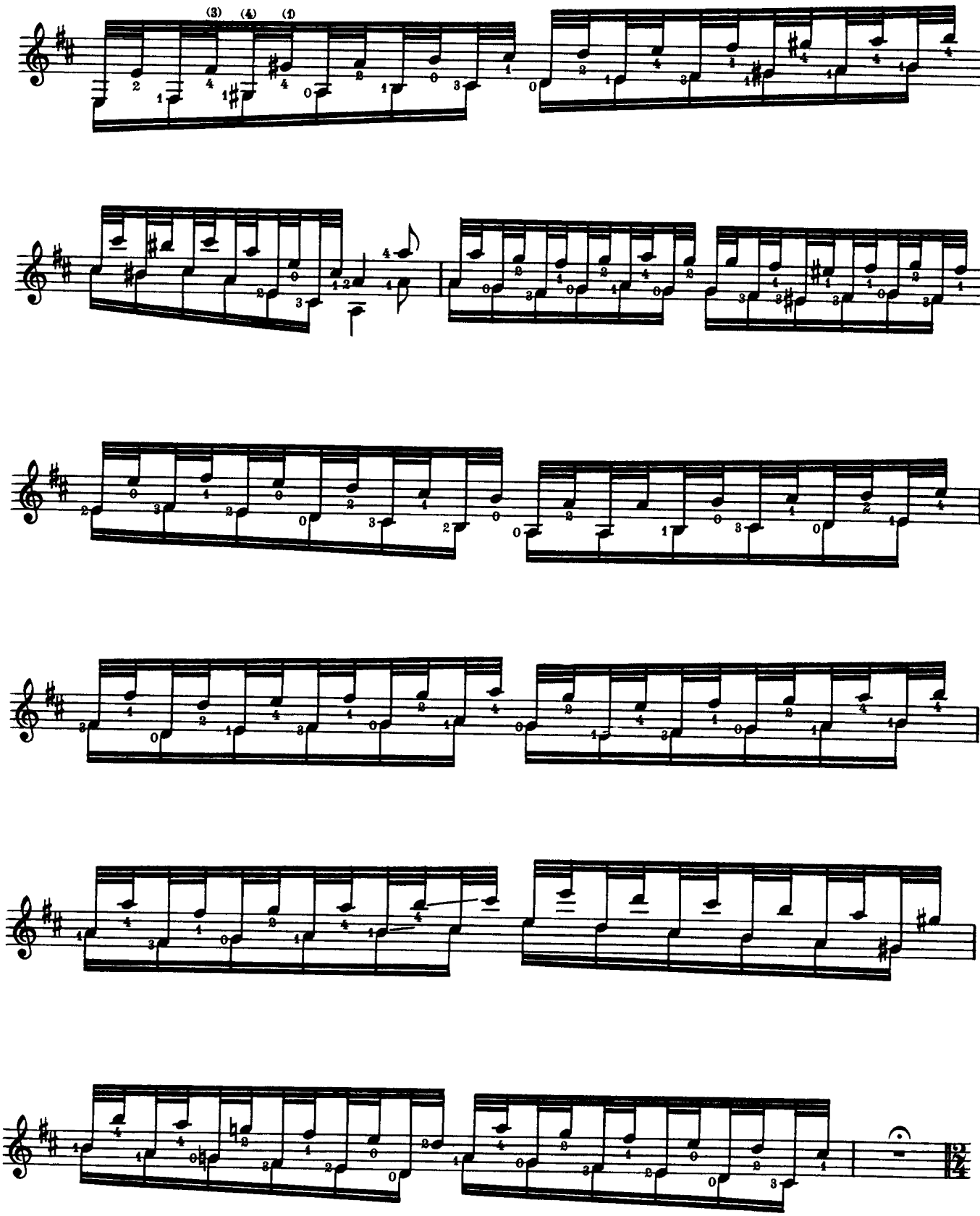
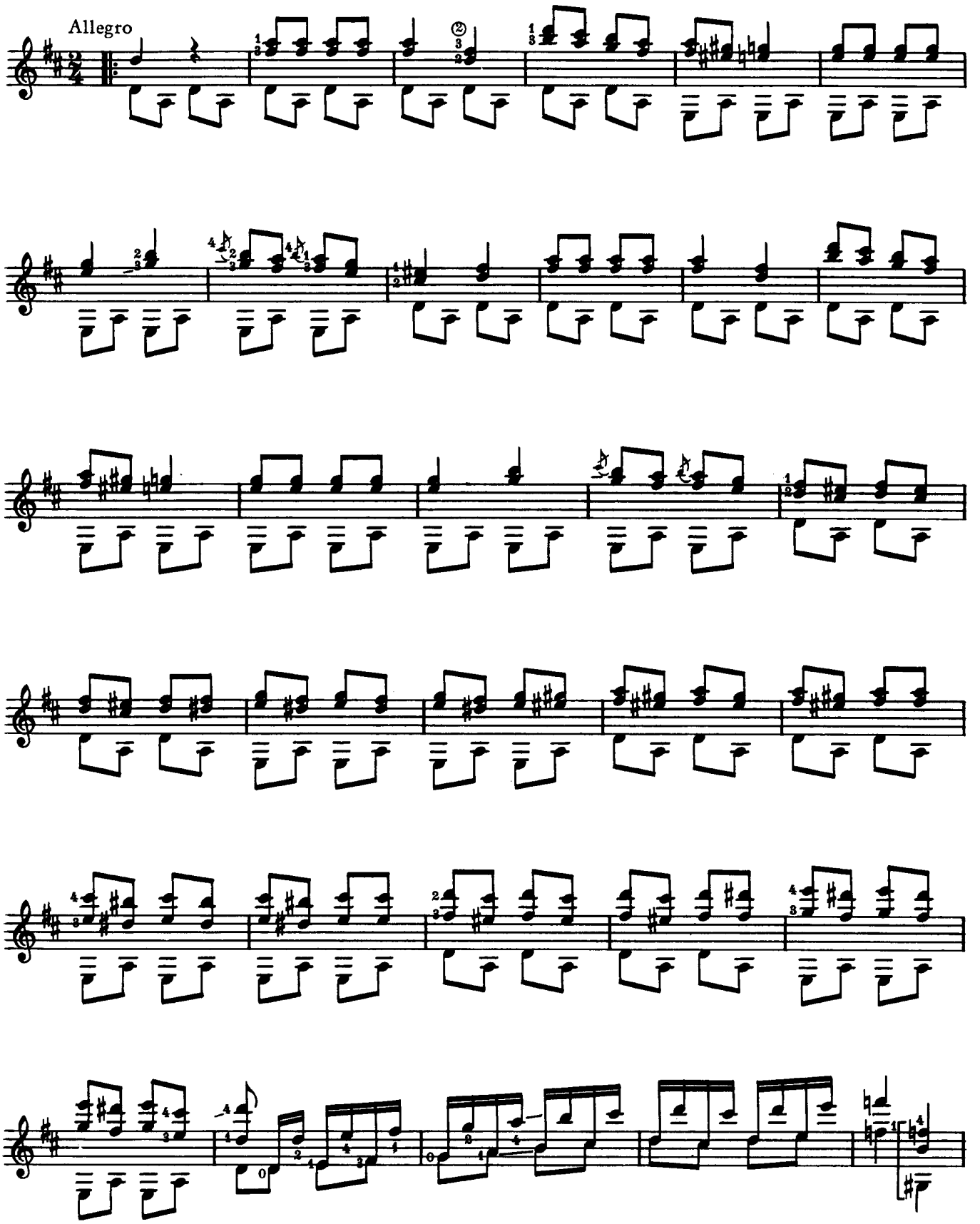
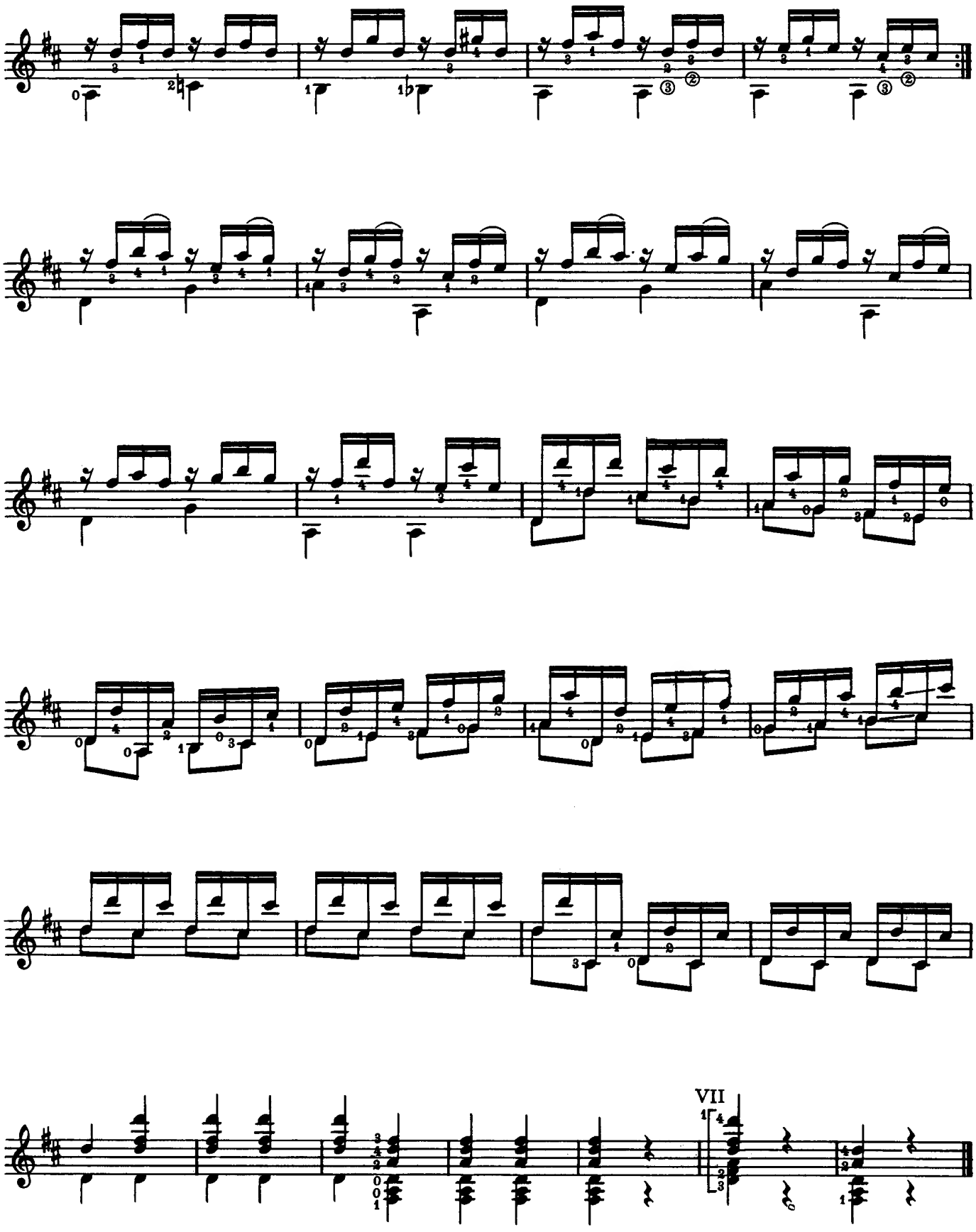






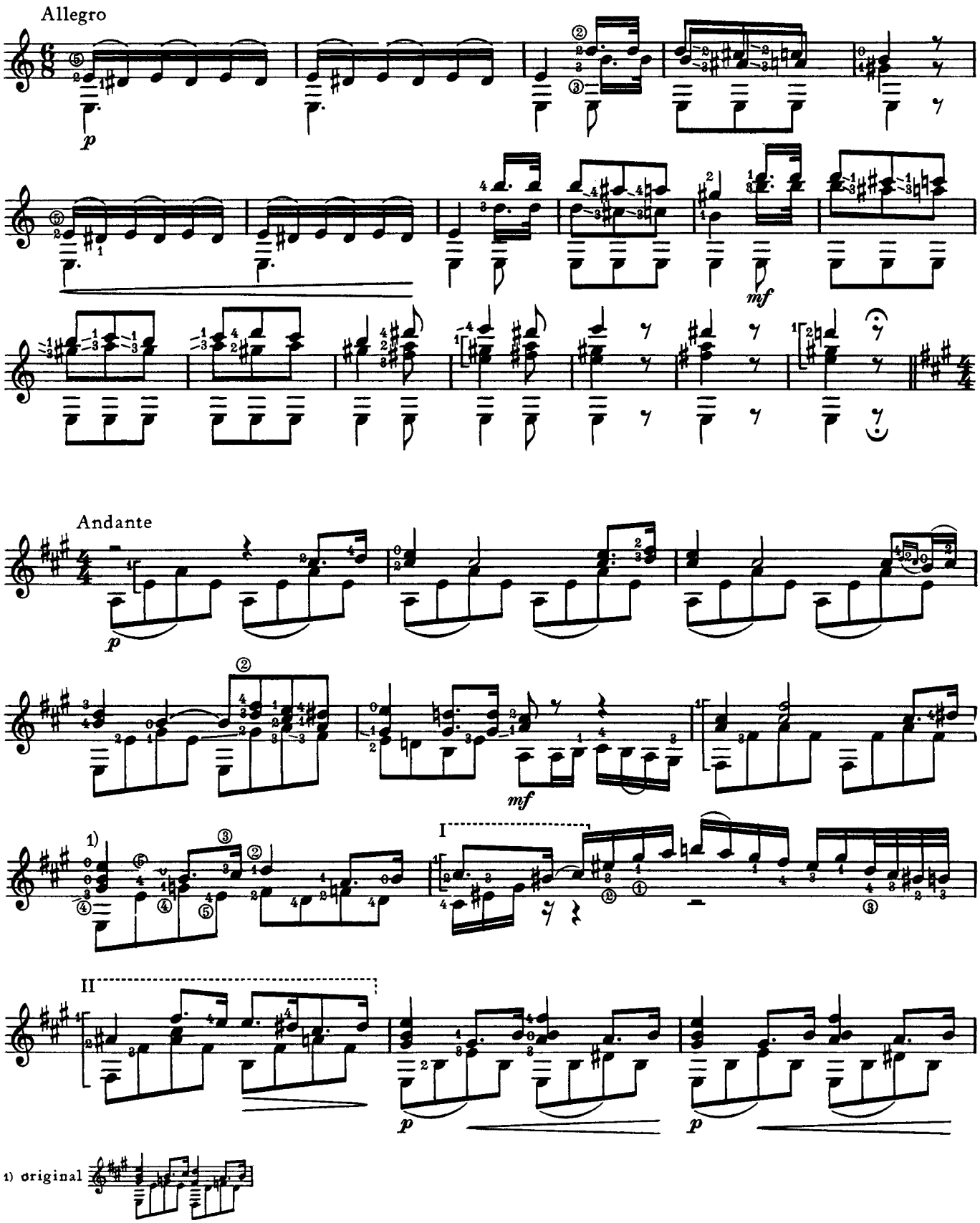
Coda

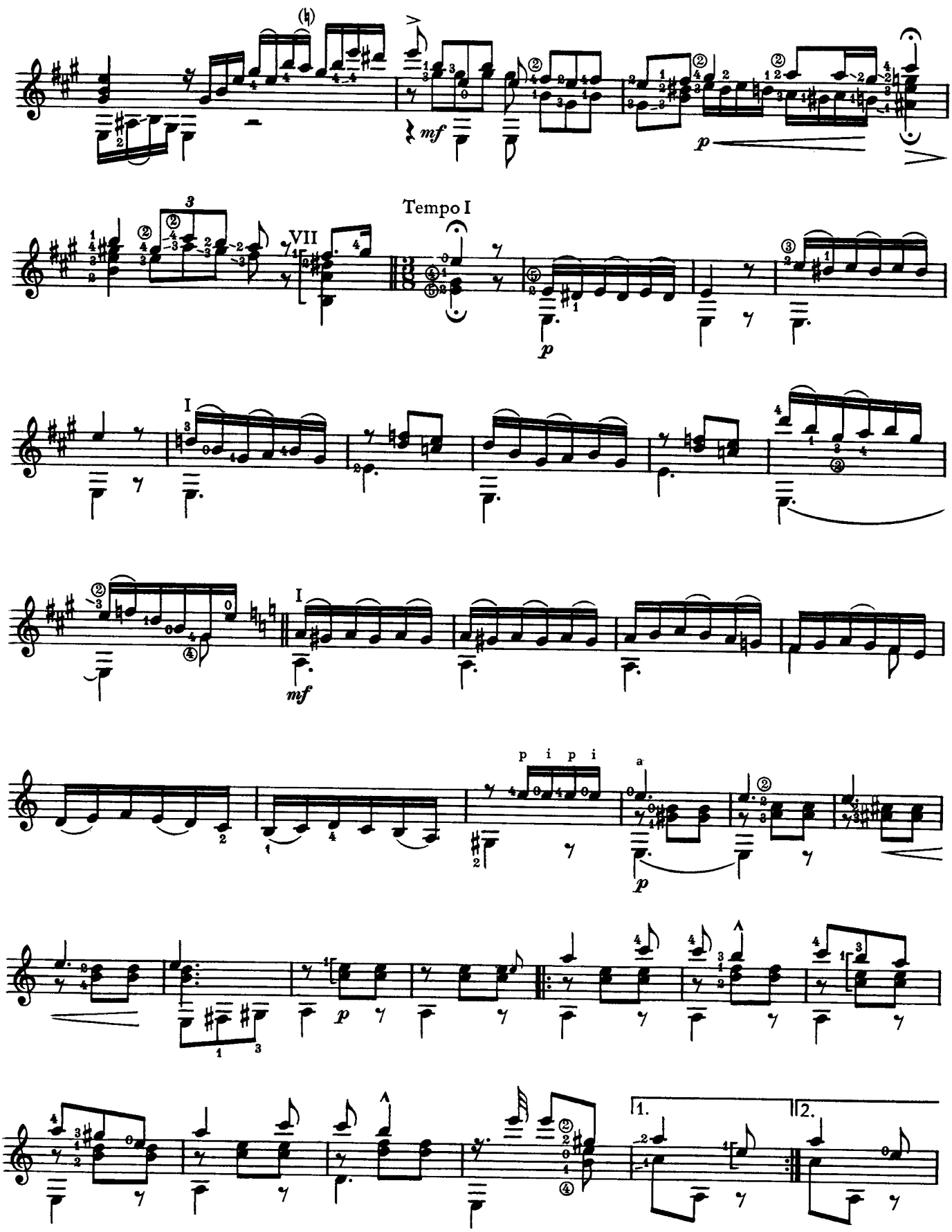



VII

Valse favorite

Napoleon Coste
op. 46

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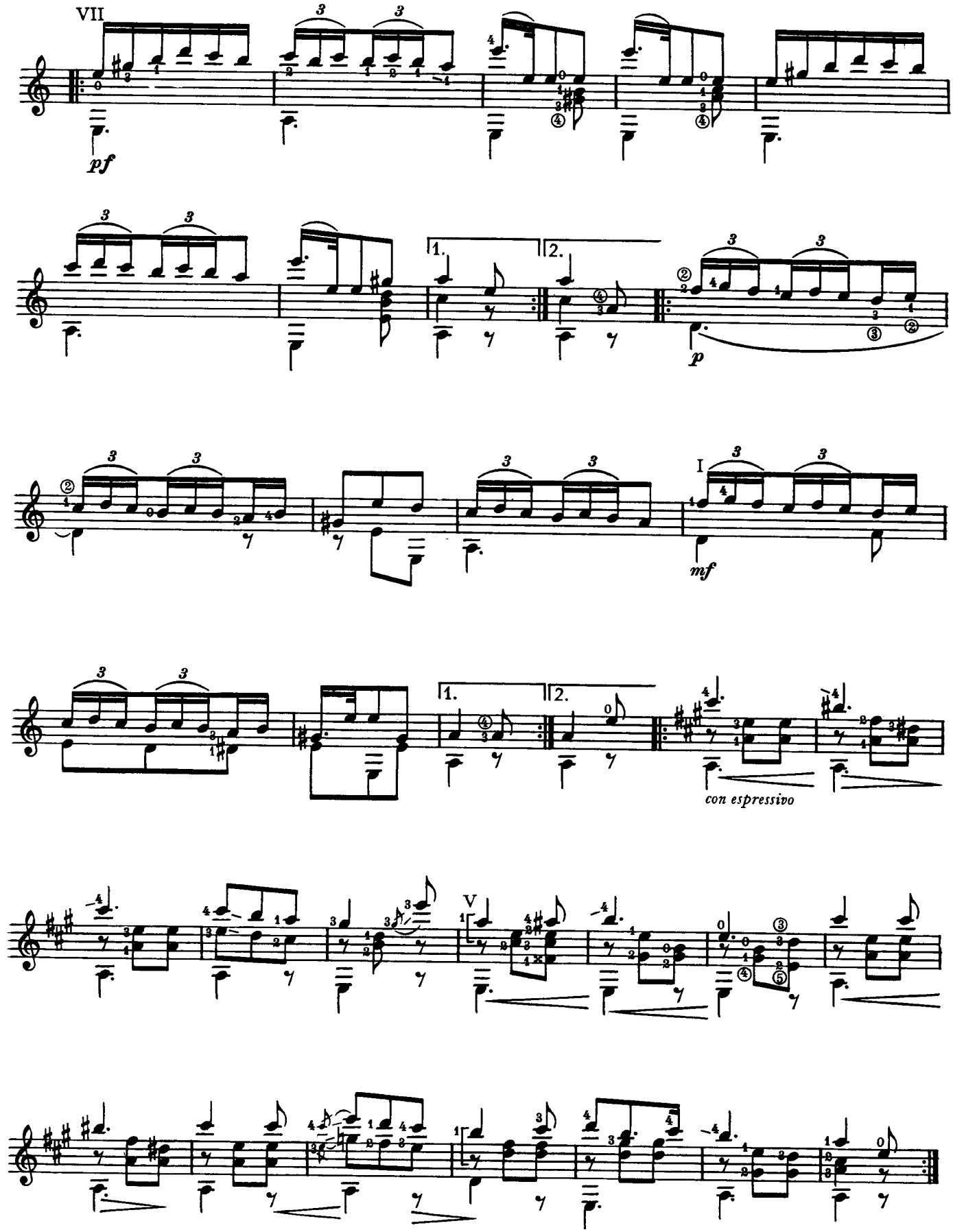
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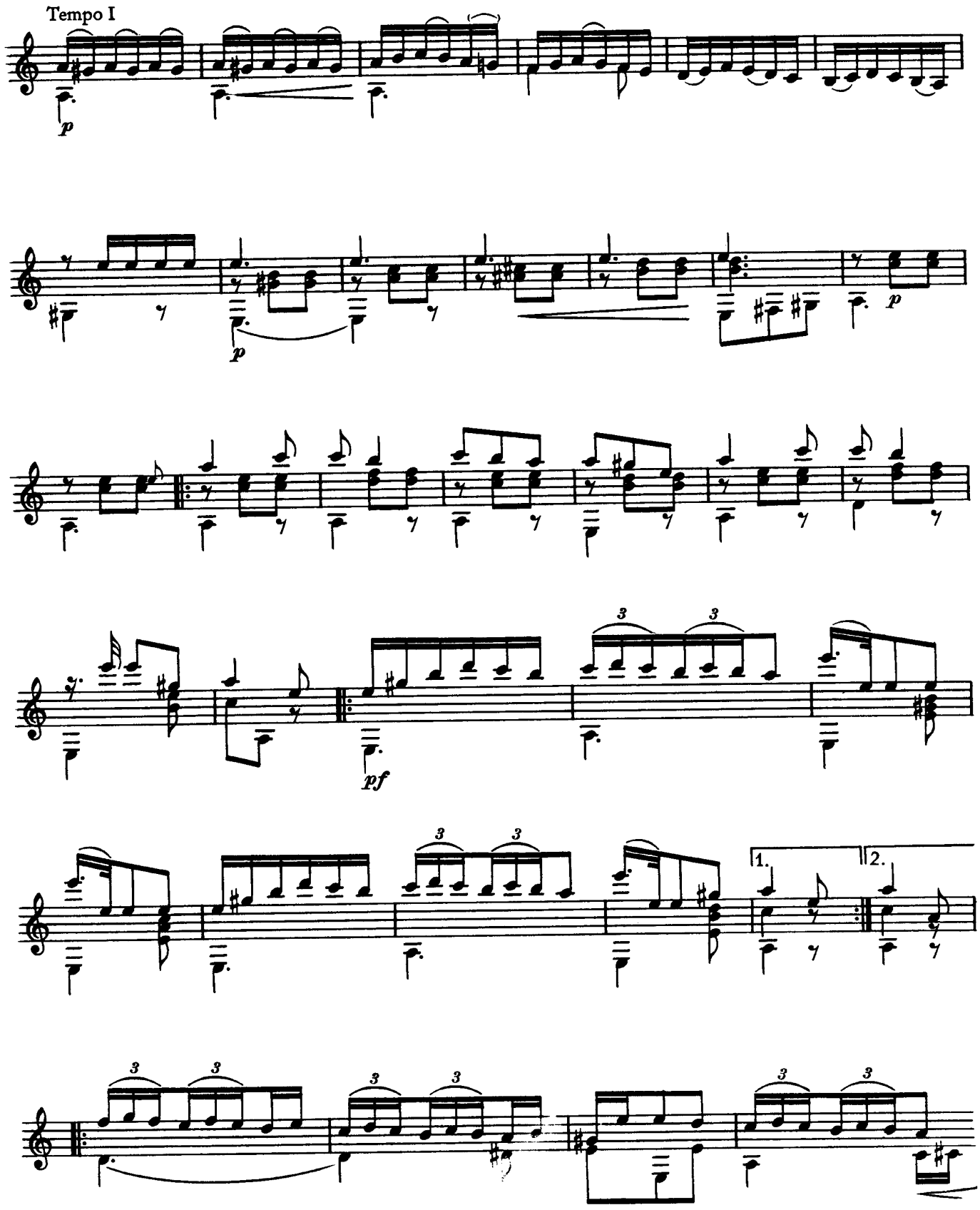
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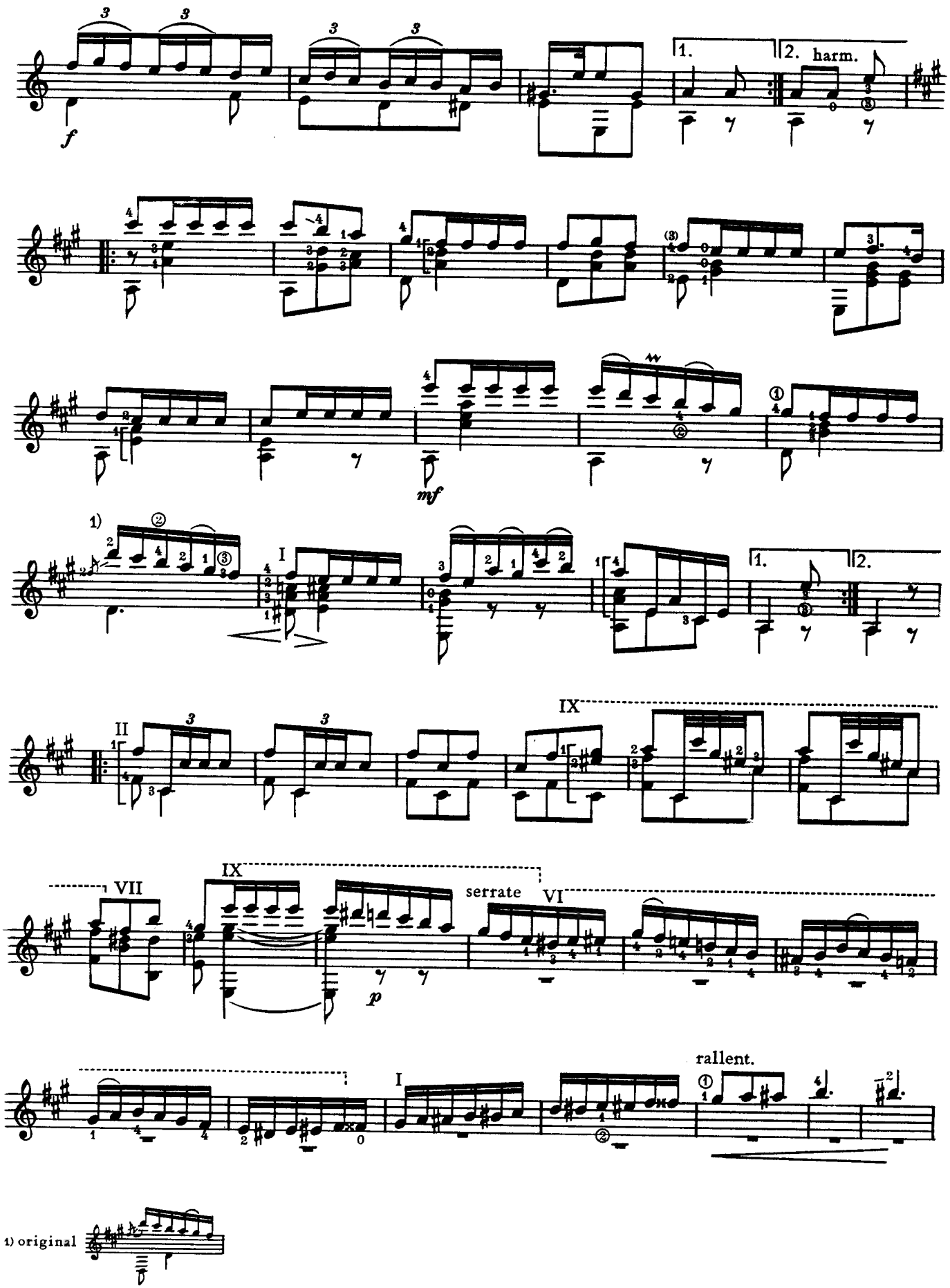
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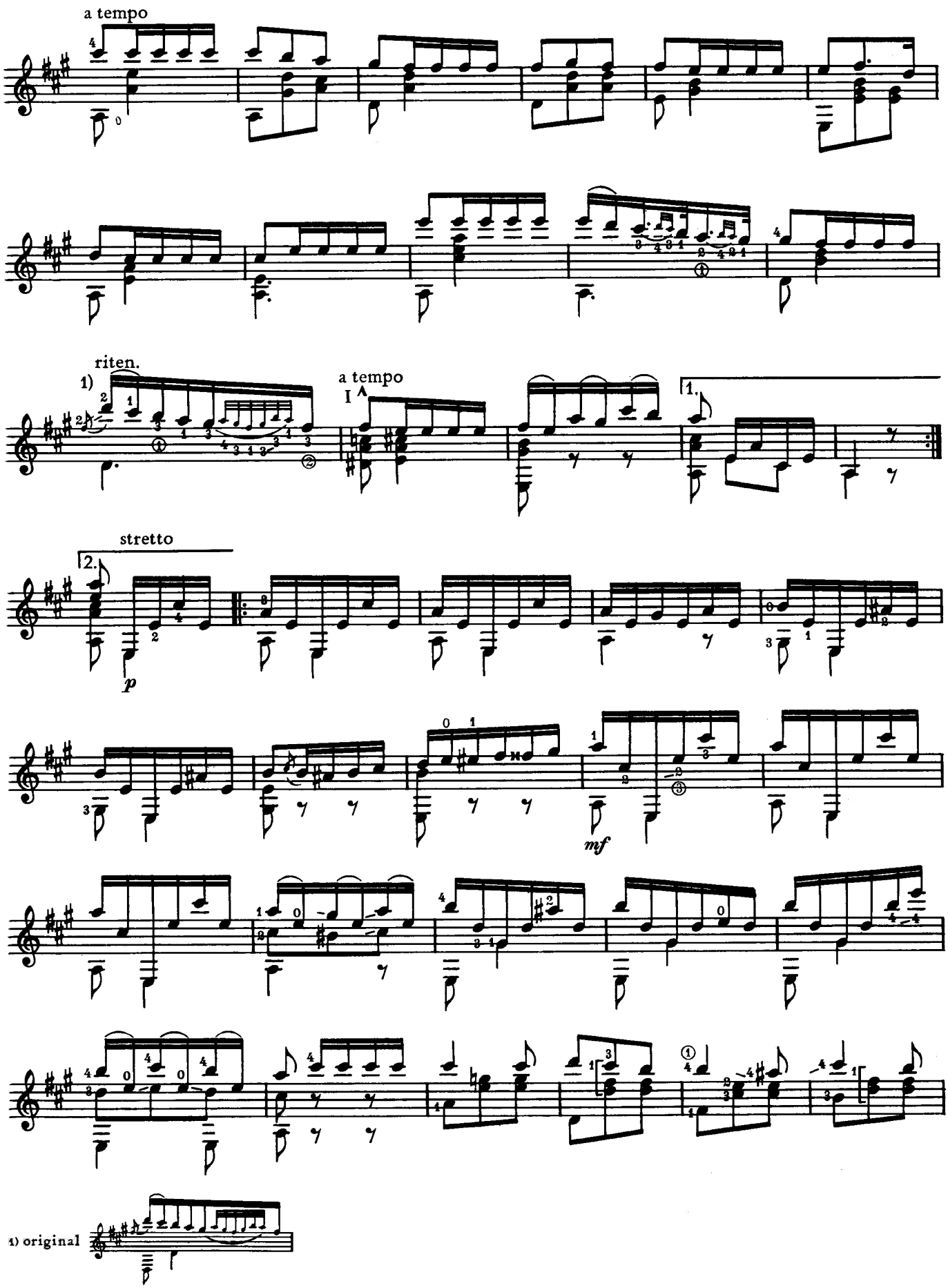
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1)
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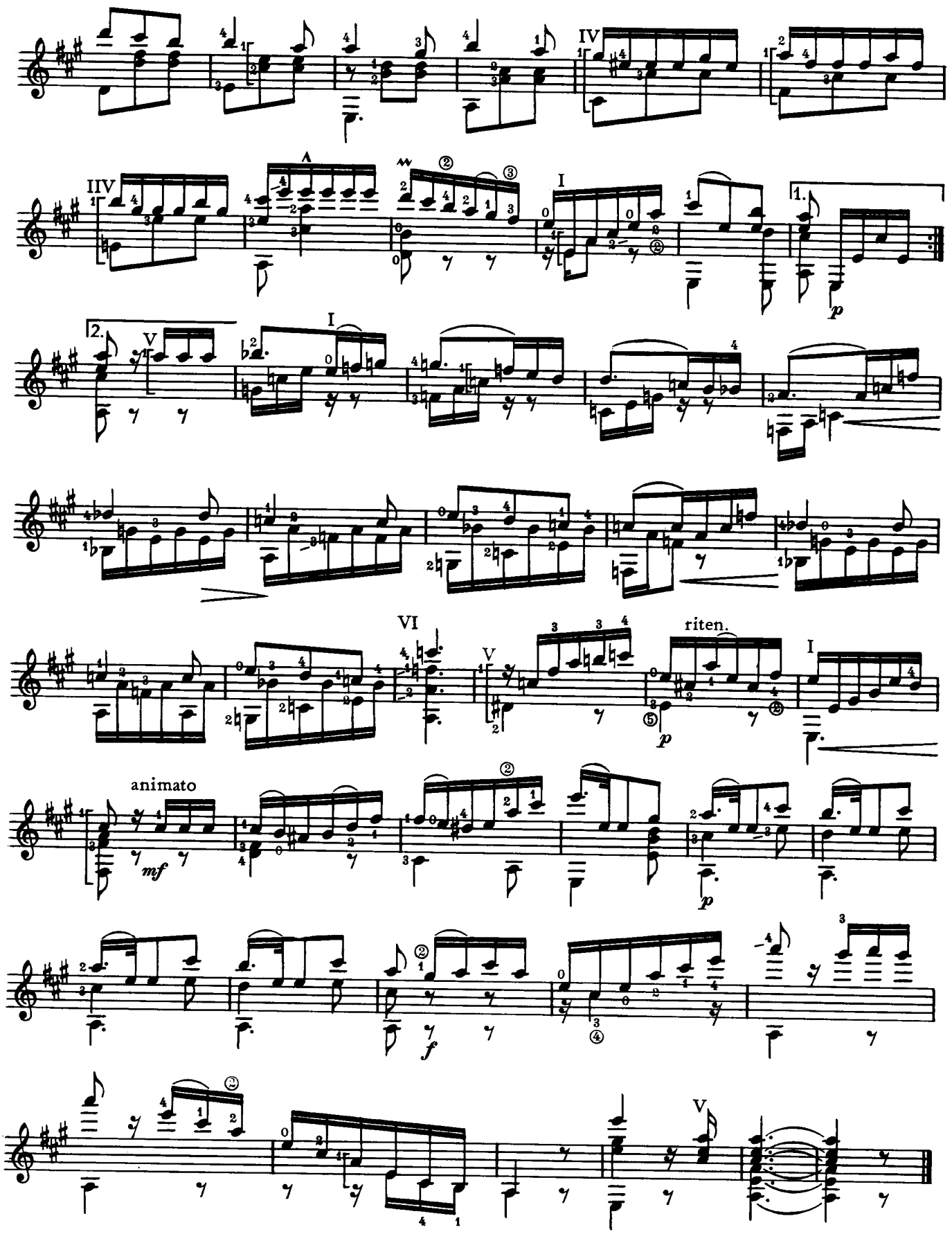
1) original


IV
IIV
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VI
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riten.
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The composers

Nicolò Paganini
b. 1782 Genua, d. 1840 Nizza
Famous violin virtuoso; for a while devoted himself to the guitar, which he had learned from his father and on which he also became a virtuoso; wrote a number of works for violin and guitar, string quartet and guitar and several occasional works for guitar solo.

Ferdinando Carulli
b. 1770 Naples, d. 1841 Paris
At first concentrated on playing the violoncello, but later transferred himself completely to the guitar; came to Paris in 1818 and became a darling of the drawingroom; wrote more than 360 works for and with the guitar; his Guitar Method was very famous.

Mauro Giuliani
b. 1781 Bisceglie, d. 1829 Naples
Came to Vienna in 1807 where he was a popular and esteemed composer for and player of the guitar; wrote more than 200 compositions for guitar, which are among the most important of his period.

Fernando Sor
b. 1778 Barcelona, d. 1839 Paris
Was taught music in a monastery; devoted himself especially to the guitar and wrote a large number of sonatas, studies, variations and divertissements for this instrument; composed as well operas and ballets but with little success; one of the most significant composers for the guitar.

Luigi Legnani
b. 1790 Ferrara, d. 1877 Ravenna
Well known as singer and guitar virtuoso; at the age of 29 came to Vienna; undertook recital tours in Europe; associated with Paganini (joint concert 1837); was later a guitar maker in Ravenna and introduced improvements in guitar construction; wrote about 250 works for guitar.

Napoleon Coste
b. 1806 Doubs, d. 1883 Paris
Guitar teacher and performer; from 1830 lived in Paris; had connections with Aguado, Sor, Carcassi and Carulli; published some 50 compositions; brought out a new edition of Sor's Guitar School.

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